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## INDIAN SUMMER.

BY MARK MEREDITH.

A golden haze wraps all the land,  
The cricket's chirp is shrill,  
In purple clad, like monarchs grand,  
Enthroned are mount and hill.  
The golden rod lights waysides, now;  
Gold, crimson, amber fruit on bough;  
And on the rail a speckled sprite  
Pipes to the breeze "Bob White!" "Bob White!"

'Tis Indian Summer.

The bobolink trills down the air  
His last sweet song today;  
Gone are the flowrets once so fair  
In Springtime's bright array;  
A whisper seems to tell of loss—  
That all the season's joys were dross,  
We see it in the turning leaf,  
Its emerald glory was but brief!

'Tis Indian Summer.

The brooklet glints thro' misty gold,  
The fields now russet grow;  
And tangled vines are withered, old;  
And harshly calls the crow.  
Oh, last sweet glimpse of golden days!  
We dream amid your splendid rays,  
And live the glories of the Past,  
Blest moments, all too fair to last!

'Tis Indian Summer.

## A CURIOUS AFFAIR.

BY D. W. M.

It was in a little Russian town, whither I was accidentally cast, and where I was obliged to pass the night.

I hired a carriage and ordered myself driven to a hotel. Although the distance was short, I had to ride long, as the sleepy nag that drew me was apparently unaccustomed to make haste. Finally the driver stopped before a two story building with crumbling stucco, whose dirty windows reflected in places rainbow colors.

"Is there no other hotel?" I asked the driver. "This one doesn't please me much."

The driver only shook his head. Meanwhile a man came running out of the door. He looked at me sideways and began, without asking much, to take down my luggage. On the threshold of the house he stopped and looked around, as if he was surprised that I hesitated to follow him.

He conducted me in silence up a narrow stone staircase with worn, slippery steps.

It smelt of dampness and dirt. The stairs led to the second story, and into a long, rather wide corridor. On one side of the corridor two mysterious little doors, made of rough boards, were visible; on the other ran a row of doors bearing coarsely printed numbers. My conductor stepped up to one of these and opened it.

The room was low and lime washed; the floor was white, unpainted, consisting of somewhat bowed boards. The table, the chairs, and the sofa covered with oilcloth were of the sort formerly made by the serf joiners. In the corner stood the bed, which was decorated with dark red curtains. It smelt in the room of dried raspberries.

The room, with its view over all manner of queer wooden buildings, awoke in me involuntary strange thoughts. There are places that at once make the impression as if something disagreeable would happen in them.

"Is there no other, better room?" I asked. "This is the best room," replied the man, who seemed to be accustomed to such questions.

When I inquired as to what one could eat I was informed that everything was to be had. Even a bill of fare was brought to me. Of the dishes named on it only one has remained in my memory: "Omelet with tripe;" but on closer investigation it was found that only omelet was to be had.

After I had eaten my omelet I went to view the town, and returned somewhat appeased. I had convinced myself that the "Amsterdam" Hotel was one of the finest buildings in the town.

I ordered tea. A samovar was brought to me with very muddy water. After I had drunk I went to bed.

In the bed was a spring mattress, but which made a worse impression than the stone pavement of the town. The springs groaned at the slightest movement.

After tossing about a long time I found a place in which the springs pressed less, and now lay motionless. But the very consciousness of being obliged to lie still prevented me from falling asleep.

I endeavored to repeat the multiplication table and imagined that I was on a sailing vessel—but all in vain.

And suddenly I heard quite distinctly how, in the adjoining room behind the wall against which my bed stood, somebody said (it was a rough masculine voice):

"Enough! I tell you that this conversation is the last!"

A beseeching feminine voice thereupon replied merely:

"Peter!"  
"No, no, not so," he interrupted her—  
"softer, a great deal softer!"  
No answer followed.  
"Speak!" he commanded.  
And this time the feminine voice said more softly than at first:

"Peter!"  
I began to be sorry for her. Her voice and the timid obedience had immediately awakened my sympathy for her.  
"I have told you," he began again, "that I recognize no constraint—no constraint whatever, do you understand?"

must understand that one cannot live without money. One cannot live without money—

"Ah, I don't know!" she almost shrieked. "Cannot one obtain money in a different manner?"

"No! So much at once one can get nowhere else. Here wealth holds itself out to one. By my marriage with the merchant's widow I receive a hundred thousand! It's almost frightful to speak of it!"

"But to forsake me is not frightful! Peter, my dear, you say yourself that I am beautiful—spare me for this beauty's sake—spare

"Peter, do not speak so—do not speak so!" she said then, sobbing.  
He, however, did not seem to let himself be moved by her tears.

"Weep more naturally!" he cried.  
"Scoundrel!" I thought involuntarily.  
But she did not fly in passion; his words, which could be nothing but scorn, did not seem to irritate her.

"Do not speak so," she continued, without ceasing to weep. "You have torn my heart to pieces—I shall not leave you—I shall not leave you."  
Before my mind's eye his shameless, prob-

They seemed to struggle; one distinctly heard movement.

"My God, he will kill her!" I thought.  
Involuntarily I arose and began to dress myself as quickly as possible. My hands trembled, and in my haste I could not find immediately the right articles of clothing.

"I will cry out, call!" sounded her half stifled voice. "I will call for help!"

Her voice, however, sounded hollow—he probably held her mouth closed.

But it was not necessary for her to call. I was ready now.

"All is over!" was said in the next room. I rushed to the door. Now it depended on whether it was locked from within. I seized the latch and at the same time the door sprang open.

On the table in this room, which was lighted by a smoky metallic lamp, was the remnant of a meal, two empty beer bottles, etc. I saw a man in a short, gray jacket, but who looked quite different than I had represented him to myself. He wore neither mustache nor beard. Before him, on a chair, sat a woman with a stitch book in her hand. She was stout, and also did not resemble at all the woman whom I had created in my imagination when I listened to her soft, beseeching voice. Neither in their positions, nor in the expression of their faces was there anything terrible, frightful. There was no sign of a struggle or an act of violence. They looked at me and their eyes only expressed surprise.

Strange! I could not have been mistaken in the room. I probably had a very disturbed appearance, for the gentleman in the gray jacket asked me sympathetically:

"What do you wish, please?"

Also his voice I did not recognize.

The first words that came on my lips were:

"I beg your pardon."

I repeated this stupid "I beg your pardon," also later, when I, partly justifying myself, partly explaining, began to tell them in a rather incoherent form what I had heard and for this reason had come here.

The two looked at each other and suddenly burst out laughing.

It was really comical!

"I have the honor of introducing myself to you," began the gentleman in the gray jacket. "I am the manager of the troupe playing here, and am also an actor myself—Hamon Tarnoff—and this lady is my wife, who plays our leading feminine roles. Her stage name is Lantschitsch Meshueff."

Although I could very well imagine how all was connected, he nevertheless explained to me that they had repeated their roles for the next day and played the most stirring scene of the new drama, which was ready for production.

My position was terribly stupid. In order to get out of this disagreeable situation I attempted to say that my appearance could serve them as proof of their excellent acting.

"It doesn't matter," said the manager, smiling. "It doesn't matter. I hope that, as further sign of your approbation, you will buy a ticket for tomorrow."

"Oh, with pleasure."

"In the first row?"

"Yes, of course."

He fetched from a commode drawer a book with yellow tickets, and, after detaching one, he handed it to me.

After I had paid my two rubles for the ticket I became calmer, and on the morning of the following day I left the "Amsterdam" Hotel and departed without waiting for the performance.

## MARCIA VAN DRESSER.

Leading lady with Viola Allen, playing the role of the Princess of Eboli, in Lorimer Stoddard's dramatization of F. Marion Crawford's latest story, "In the Palace of the King," has the unique distinction of having won success in both opera and drama. Miss Van Dresser, although, as her surname indicates, of Knickerbocker ancestry, hails from Memphis, Tenn., where she was noted for her fine contralto voice. She studied music in Chicago, and three seasons ago joined the Bostonians as understudy for Jessie Bartlett Davis, whom she ultimately succeeded as principal contralto of the company. She also played a special New York engagement with Alice Nielsen, in "The Fortune Teller," scoring a hit. She then joined Augustin Daly's Co., succeeding Blanche Bates as the Countess Charkoff, in "The Great Ruby," in which she afterwards played Ada Rehan's original role of Lady Garnett. Her work in the drama, particularly her impersonation of the adventuress, received the highest praise, and while with the Bostonians she played such roles as Alan-a-Dale, in "Robin Hood," Dolores, in "The Serenade," Flora McDonald, in "Rob Roy," and Fioretta, in "The Viceroy." In the Princess of Eboli Miss Van Dresser has a role exactly to her liking, and she will be able to realize the historical accounts of the beauty of the woman who was the power behind the throne of King Philip II, of Spain.



"But you promised——" he was interrupted, timidly and softly.

"What did I promise? I tell you that I love you—have always loved you—perhaps love you now more than ever—but I do not wish my love to be a constraint to me."

"Is it then a constraint?"

"What else? What do you demand of me?"

"Only the fulfillment of the promise——"

"Only?"

"You promised it to me!"

"To marry you?"

"Yes, to marry me."

"Promised?" he said. "What matters it: One promises so much! Was I at that time in my senses—of sound intellect? Look in the glass. Must not your beauty intoxicate everybody—must one in this intoxication not say everything, promise everything that comes into one's mind?"

She wept softly.

"Stop that! We face facts. You are a child and do not understand life."

"Perhaps! Confess, Peter, confess that what you intend to do is bad——"

"I did not tell you that I would forsake you—we can remain what we are. But you

me—dear——"

Her entreaty could have softened a stone, but he did not yield.

"We'll," I heard his voice say again, which, in fact, sounded somewhat softer than before. "Well, I don't say that I will forsake you; I repeat, we can remain what we are——"

"I don't agree to that—it shall not be, do you hear? Either I or this marriage."

"You, as well as this marriage."

"Peter!"

"Haven't you become acquainted with me yet? Haven't you accustomed yourself yet to the fact that when I undertake something, wish something, I carry it out, cost what it may?"

"But I do not wish it."

"You will be forced to do it."

"Who—who will force me?" she groaned.

"Not with violence—never fear, I know you—no—you will weep, rage somewhat, but then you will become calm, and I will come to you, tender, gay, rich—will look you straight in the eyes—so—will say: 'My love!'—will caress you, and you will come to me again. You will come, will you not?"

There was a pause.

ably smooth, rosy face, such as usually pleases women, sprang up as distinctly as if he stood in my presence.

"I shall not allow this marriage, that's all!" she said, this time very energetically.

"You will not allow it?"

"Yes, I shall not allow it. I shall go to this widow—I shall write to her—shall send somebody to her—shall in some manner tell her all—she shall learn what our relations are—what claim I have on you——"

"You will not do it!"

"And if I do it?"

"I would strangle you with my own hands—do you understand? With these two hands of mine!"

A noise arose in the adjoining room.

"Then strangle me now—do you hear?—strangle me! I am going to her immediately, at once——"

He already held her fast. She had only been able to utter the last words very faintly.

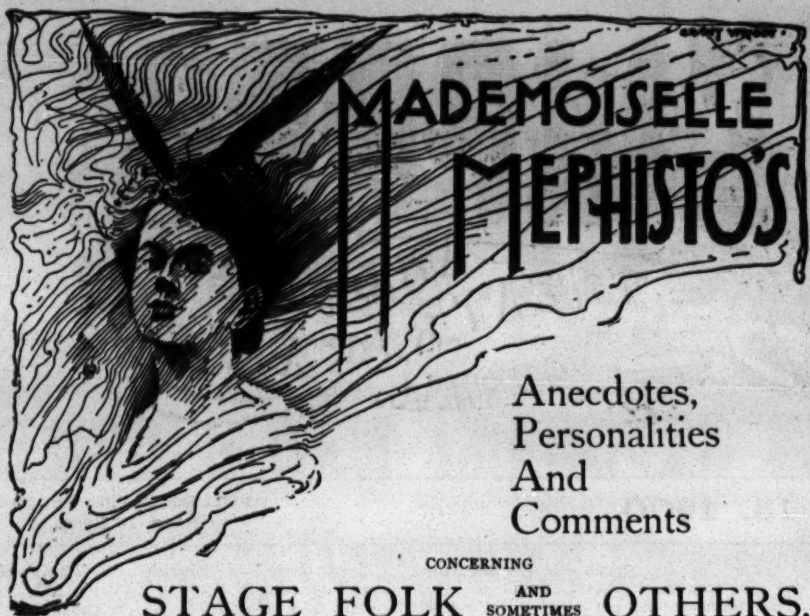
"Stop jesting, reflect—where will you go?"

"Release me! I told you that I wished to go to her—at once——"

A short pause.

"Peter, Peter——"





## STAGE FOLK AND OTHERS.

Viola Allen, although yet a young woman, has faced the footlights so many times in brand new plays, or new creations of old characters, that one would expect her to be almost free from that nervousness which afflicts nearly all players on first nights.

Miss Allen made her dramatic debut when a very young girl and since, as leading lady of the Empire Stock Company, she has created more new and difficult roles than perhaps any other American actress, with the exception of Miss Ada Rehan, who is older than she. Nevertheless, Miss Allen confesses to a frightful dread of first nights, and as the time drew near for the production of "The Palace of the King," she was in a fever of excitement and fear—and this, notwithstanding all her previous warm welcomes in other plays. Months of preparation, and deep study over details of a production, are bound to work even a most stolid person up to a high pitch of excitement, and Miss Allen admits that she is naturally nervous.

"No matter," said she, "how many years of experience one may have had on the stage, one cannot help looking forward to a first night with the deepest anxiety. A new character to be portrayed with new scenic surroundings, new players whose stage methods one knows only from contact at rehearsals, involves responsibilities which the experienced artist feels most keenly. I do not think I ever made an entrance at a first night performance when I was not intensely apprehensive for my fellow-players, the play, the manager and myself. A first-night audience is not usually an easy one to 'we' up' nor one from which to judge what impression one is making in his part. In New York they are apt to be extremely critical, and not as responsive to the efforts of the players as those on later nights. Yet one can feel in a way which I cannot describe, the impression which is being made in the character."

"Furthermore, I do not think that the first night's performance always represents the play and players fairly well. On the strength of the nervous excitement to which all have been worked up through the stress of rehearsals, they usually manage to pull through creditably, but it is largely a triumph of nervous force rather than calm, calculating art."

"There is so much in a new play which the audience must supply. Serious scenes of emotional or sensational quality are more easily gauged in advance than the comedy scenes. One may read an especially dramatic scene in a manuscript, and predict almost to a certainty just where the audience will break into spontaneous applause, but the life of comedy scenes is the laughter which they are intended to excite, and few can tell where these laughs are coming in. Sometimes they do not materialize at all and there is nothing more ghastly and disheartening than a supposedly funny scene which falls flat. It makes a player feel like a fish out of water. Then again, the audience frequently catches the point in anticipation and begins to laugh before the joke is fairly sprung. This is but little less embarrassing to the player than the laugh which never comes, and is often apt to spoil the scene."

"With the second performance, there is likely to come a reaction which renders the performance rather ragged through the sheer weariness of the players. It often requires a few weeks to work out all the little details of characterization, and to detail the work of the performers into a perfect ensemble, and to average the audiences so as to know what will appeal to them. To the player or the critic who is able to supply from his own imagination, detail which may be lacking in a first performance, and to foresee what the play may be like when rounded and perfected, first-nights are a delight, but I fear that the average theatre-goer is not imaginative, and must be shown before he will believe."

"It is the fear of this aggregation of players known as 'the public,' that makes players tremble in their shoes on these nights, and secretly wish themselves anywhere else rather than before the footlights. Still, success brings compensation for all these pains."

Howard Kyle who helped to make the melodrama, "Wine and Women" such a pronounced success, tells a new story of himself. A couple of weeks ago, he went to see Southern's "Hamlet." He donned his dress suit and when it came time to get into his overcoat, he found that the trunk containing it had not arrived with the others. What to do—what to do! (as Fritz Williams once said in a play in which he had the part of a much-worried Frenchman). Kyle did not wish to miss the first act, and as there was no time in which to change his suit, he had to fall back on his long paddock coat of the racing scene in "Wine and Women." With it he wore his crush-hat.

After the performance he stood near the edge of the sidewalk waiting for some friends who had not yet come out from the theatre. Without paying particular attention, he was aware of the fact that, back of him a woman's voice in haughty, commanding tones was saying:—

"I wish you to drive us to West 86th St. What is your charge?"

The question was then more emphatically repeated, accompanied with an energetic nudge in his back, and then Kyrie turned, realizing that it had been addressed to him. He was taken by surprise and while he hesitated for an answer, his fair interlocutor gave him a withering look and turned to her companion saying:—

"This cabman doesn't seem to need our patronage,—we'll look for another one who does."

Ed. R. Salter of the Broadhurst forces tells a book-ful of experiences while in advance of a circus a few years ago.

At one time he struck the little town of Lonoke in the interior of Arkansas. The best hotel in the place was The Lonoke, on the edge of the village and near a little stream. After dining sumptuously on side-meat and corn-bread Salter betook himself to the front porch to smoke his post-prandial cigar,—this from his own box. A moment later, he was joined by his hospitable host who seated himself confidentially close with feet holstered to the rail. Willing and anxious to add to the comfort of his guest, any other luxury the place might afford, he said, "Seeln' as you-all's 'tise we-uns kin do fer you-all?"

With the intention of perplexing his host, Salter answered, "Well, yes,—I'd like you to order me a bath."

The proprietor lazily dropped his feet from the rail and slowly disappeared in the doorway. In about ten minutes he returned with a huge tin cup full of soft soap, a towel made of a meal-bag, a pick and a shovel, which he held out to Salter, saying:—"Th' watuh's low jes now, sub, an' you-all 'll hev to dam up the creek,—so I brung the pick an' shovel."

A fact not widely known, is the way in which "Florodora," soon to be produced by the Dunne, Riley & Fisher Co. received its taking title. Owen Hall, the librettist of the opera has two lovely young daughters, Flora and Dora,—so now you see where the title came from, with a change of only one letter.

Miss Anna Marble, daughter of the late Edward M. Marble, actor and playwright, is a busy little lady these days, for in addition to her work on "The Brooklyn Eagle," she has been appointed press representative for the Dunne, Riley & Fisher Co. She gave me a few tips on "Florodora," which by the way is the name of a new perfume. The gorgeous costumes, all after the latest fashions of the present day, have been made by Worth, Laferriere and some by Alias. The feminine patrons of this delightful little opera will have an opportunity of copying some exquisite designs in dress. I've seen them, so I know. They are to be worn by some beautiful women too, and Mr. Lederer who has heretofore been credited with having the handsomest women and prettiest choruses of any stage, will have close competitors when the "Florodora" chorus bursts upon us in all its splendor on the twelfth of November.

Clever Mary Sanders, the Ora of "Lost River," now running at the Fourteenth Street Theatre, has a daughter who bids fair to rival the little mother in stature. In private life, this sweet ingenue is Mrs. Percy Winter, her husband's father being William Winter the poet and writer.

She has a record of having played seventy-eight different parts in a little over two seasons. This means a new part almost every week. This was when she was with the Castle Square Stock Company in Boston where she was a favorite soubrette and ingenue for three seasons previous to her starring tour in Little Nell and the Marchioness. She has scored successes in more than one hundred roles of standard and modern drama.

M'LLE MEPHISTO.

## NOTICE.

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FRANK QUINN PUBLISHING CO., Limited.

## A NEW PLAY.

## "Marcelle."

A romantic drama, in five acts, by Eugene W. Presbrey, was given its first production on any stage Oct. 1, at the Academy of Music, Montreal, Can., by Blanche Walsh and company. The scene of the first act is laid in the ancient town of Blaye, on the River Gironde, in France, in 1759. Marcelle is the daughter of a Huguenot nobleman. She is loved by the Chevalier de Brissac, a secret agent of La Pampadour, who is about to depart for Quebec, in North America, on a secret mission involving aggressions against the English. He plots an attack on the Huguenots to enable him to seize Marcelle and take her with him to Quebec. This plan is interfered with by the arrival of her brother, Raoul, who has a safeguard from the king to his sister. De Brissac cajoles Raoul to induce him to join him in his foreign mission and to aid his cause with Marcelle. De Brissac displays certain papers. They are overheard by Robert Hardy, an English captain, who secures the documents. De Brissac pleads his cause with Marcelle with threats. She promises to become his wife if he will spare the Huguenots. Hardy resents his language to her, which leads to a duel between him and the brother, who is apparently killed. The scene of the second act is the chamber of Marcelle in her family chateau. The Huguenots have been attacked by De Brissac, despite his promise to Marcelle. Hardy, to protect her, follows her to her home. He is followed by De Brissac and soldiers. Hardy takes refuge in the chateau and is captured in Marcelle's apartment. Both are made prisoners by De Brissac. An old Huguenot priest, brought to the chateau a prisoner, declares them man and wife. In act three Marcelle, her mother and Hardy are captives. De Brissac plans to execute Hardy and to take Marcelle and the priest to Quebec on the ship about to sail under his command. Hardy's secret agents have seized a ship and aid his escape from the tower. De Brissac's men fire on him and believe him killed. Marcelle and her mother are taken to the ship. Hardy escapes and reaches the vessel, which sails with Hardy and his command. De Brissac is a prisoner. In the fourth act Hardy is passing himself as De Brissac and is in communication with the English, who are besieging Quebec. The real De Brissac has been confined in a dungeon as an English spy. The counterfeit De Brissac is suspected by Chevalier Ramesay, the commandant of Quebec; Marquis de Vaudreuil, governor of New France, and Bigot; but they can secure no proof. They dare not arrest him without it. Raoul, the brother, recovered from his wound, comes as messenger from the king to De Brissac. He would deliver the papers and then kill the man for the treachery shown his sister. Marcelle, Hardy and Raoul meet. Marcelle begs Raoul not to betray Hardy. Raoul denounces him. The real De Brissac is brought from his dungeon and identified by Raoul. Hardy is arrested, but not till he has passed to Marcelle the plan of a secret path by which the English may successfully enter Quebec. She volunteers to take it to the English and succeeds in her mission. In the fifth act the English are storming Quebec. Marcelle is captured on her return from the English lines. De Vaudreuil and Bigot escape and leave Marcelle with De Brissac, telling him of a fuse that leads to a mine under the building. To save her honor Marcelle fires this fuse. Hardy escapes. He reaches Marcelle. He refuses to heed Marcelle's warning of the mine, determined to kill his enemy. During the duel an explosion occurs. De Brissac being killed and Marcelle and Hardy escaping, and the English capturing the city. The cast; Marcelle, Blanche Walsh; Robert Hardy, Joseph Kilgour; Chevalier de Brissac, Harold Russell; Raoul de Varney, Algernon Tassin; Marquis, Emma Maddern; Arbo, Frank Sheridan; Manon, Katherine Power; Mira, Kathleen Clinton; Raoul, Thomas Lawrence; Mme. Beaudry, Emil Baker; Pather, Barbeaud, Robert Gemp; Chevalier Bigot, Fred Perry; Governor Vaudreuil, Ellis Ryse; Chevalier de Ramesay, Dusan Farnum; Chevalier de Penn, George Foster; Captain Carron, Fred Harris; Sergeant, Forbes Currier; Charles, Charles Baker; Rene, James Carr; Gypsy, Robert Harold.

## World of Players.

—Manager Dalrymple writes: "In spite of the inclement weather which prevailed last week I closed one of the most satisfactory week's business at Baraboo, Wis. (fair week), having over one thousand paid admissions to witness our performance of "Sin and Its Shadow" on Thursday evening, Sept. 27. My opening in Berlin, Wis., Monday, Oct. 1, was another record breaker for that theatre, and present indications are that I will enjoy an excellent (fair week's) business here. Mrs. Jennie Lee Potts, wife of Advance Agent W. W. Potts, is a visitor this week. More special mention was made last week, with a big assortment of special paper of "Brand of Cain" and "Red Cross Nurse." The vaudeville between acts includes: The Great Rosar Trio, La Petite Eileen and Alta Phipps, in conjunction with the famous Vernon and Bailey (baritone) and moving pictures. Our roster: W. H. Dalrymple, owner; W. W. Potts, business manager; Al. W. Fordyce, Beaumont Claxton, W. W. Evans, Vernon Bester, musical director; Chas. Phipps, P. Rosar, Bertha Dalrymple, Josephine Rosar, Alta Phipps, La Petite Eileen, and masquerade ball."

—Mack-Fenton Co. Notes: We played Hillsdale, Mich., week of Oct. 1, to the largest business in the history of the house. We turned people away five nights out of the week. Ray Desmond and Will Thompson joined us following the following week's return dates everywhere. After week of Oct. 8 we will play all three night stands. We are booked solid in Indiana, Ohio, Pennsylvania and New York States.

—Grant Parish reports most excellent business for his star, Helen Bass, in "A Poor Relation." Mr. Bass was selected by Sol Smith Russell and Fred G. Berger to play the part of Noah Vale, and critics claim that the selection was a most happy and wise one.

—Grant Parish has received a pleasing letter of acknowledgement from Geo. W. Vanderbilt, expressing his pleasure at the full page illustrated article on the great estate of Biltmore, N. C., which appeared in The New York Herald of Sunday, Sept. 23. Mr. Parish visited Biltmore in the interest of The Herald.

—Hoyt's "A Milk White Flag" Co., while en route to Claremont, N. H., met Charles H. Hoyt at the Charlestown depot. He seemed in fine shape physically and showed no trace of his alleged recent illness. Kathleen Moore, late of "The Cadet Girl," has joined doing her cake walk specialty in act first. Mildred Olp was severely burned at Bellows Falls, Vt., through an alcohol lamp overturning. The accident prevented her from appearing in the cast for several days, as her hands were seriously injured by contact with the flames. Lydia Lewis assumed her role at a moment's notice and did most creditable work. The Ransom Guards Band gives nightly concerts in front of the various theatres, under the able direction of F. A. Russell, and endorses galore company every selection.

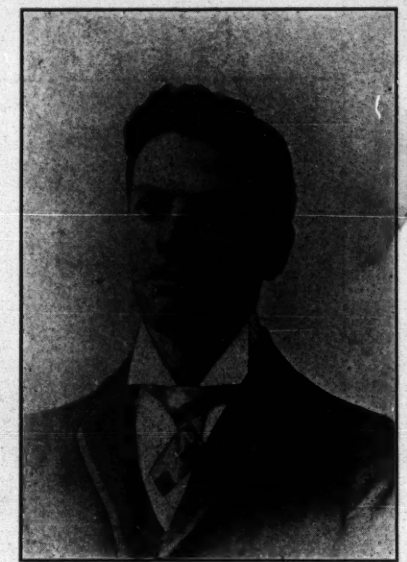
—W. H. Davidson sailed Sept. 26 for London, England.

—Blanche Hazleton opened with Hoyt's "A Midnight Bell" Oct. 1.

—Charles A. McGrath, who has been confined to his room at the Quincey House, in this city, with fever, has recovered and has joined Agnes Wallace Villa, in "The World Against Her."

John and Eunice, are well known upon the vaudeville stage. Mr. Patten had been in the profession for a number of years when, in 1889, he was joined by his wife, the team doing a double dancing act. Since that time they have been connected with various companies and have toured through the greater portion of the United States and Canada. In 1893 Mrs. Patten left the stage, during which time her husband did a monologue turn. In 1895 Mr. Patten was rejoined by his wife, and they presented an Irish comedy and musical sketch, in which they have since found favor.

## THE PATTENS.



JAMES COCKMAN.

The subject of this week's sketch is a Canadian by birth and first saw the light of day April 26, 1875, at Guelph, Ont. It was at his native place that he learned his first lessons in our national game. In 1894 he joined the then noted Maple Leaf team of Guelph, and during that campaign filled various positions, including short, third base, catcher and occasionally pitching for the club, and greatly aided the team in winning the Canadian League pennant. He remained with the Canadian champions until the close of the season of 1895. In 1896 he secured an engagement with the Roanoke Club, of the Virginia League, and participated in seventy-eight championship games, in all of which he played third base. His best batting performance while with the Roanokes was five safe hits in one game, twice he made four hits and five times three safe hits to a game. One of the latter included two homers. His long safe hits were three homers, three triples and twenty double baggers. He remained with the Roanokes until July 16, inclusive, when he returned to Guelph and finished the season with the Guelph team, of the Canadian League. In December, 1896, he was engaged by the Indianapolis Club, of the Western League, but after he reported in the Spring of 1897, he was given no chance to show his ability as a player and he returned to his Canadian home, finally signing with the London team, of the Canadian League, and participating in thirty-two championship contests, and he had the remarkable batting percentage of .413. In 1898 he was engaged by the Toronto Club, of the Eastern League, but Manager Irwin sold him to the Reading Club, of the Atlantic League, and that year he participated in 128 championship contests with the latter. In the Fall he was drafted by the Brooklyn Club, of the major league. The consolidation of the Brooklyn and Baltimore teams during the following Winter prevented Brooklyn from giving a trial to him and he was returned to the Reading team. He continued with Reading until that club disbanded, Aug. 7, 1899, when he was signed by the Buffalo Club, of the Western League, appearing for the first time with the latter's team on Aug. 9. He continued with the Bisons until Aug. 29, when he was released. He participated in eighty-seven championship games with Reading and nineteen with Buffalo that year, and his best batting performance was while with the former, when on July 27 he made five safe hits, including a double and a triple bagger. His best fielding feats that season were also made while with Reading. Twice he accepted all of twelve chances at short, three times ten, six times nine, four times eight, and fourteen times seven. He began the season of 1900 with the Toronto team, of the Eastern League, but after participating in seventeen championship contests, he was, on May 22, sold to the Hamilton Club, of the International League. In August, last, he was signed by the management of the Wheeling team, of the Inter-State League, appearing for the first time on the latter's team Aug. 9, and he finished the past season with it, participating in thirty-eight championship games with the Wheelers, and did some good batting and fielding while there.

—George Homans announces that arrangements have been made for the first production of the new romantic play, "In Rocky Mount," by the Charles Dickson Company, during the week of Oct. 14, in New Orleans. The scenery is now being completed in this city, while the company is kept busy appearing in the one night stands in "Mistakes Will Happen," on the way to New Orleans, and rehearsing the new play at the same time. "In Rocky Mount" will be played through the South and West and brought into New York in February, when it will be seen at the Bijou.

—Manager Fitzpatrick reports success with a new farce comedy, "A Day at Manhattan," written and under the personal direction of Charles Nichols. The roster: Charles Nichols and William Campbell, principal comedians; Geo. Tilden, Sam Stibel, Charles Tenny, Geo. Young, Frank Ogden, Clarence Moore, Marie Croix, Grace Harris, Bell Ward, Helaine Hart, Josie Wise, Turner Gregg, musical director; Howard Yale, advance; Harry Fitzpatrick, producer and manager; Charles Nichols, stage director; Sam Stibel, master of properties. The show is booked solid until March through Kentucky, Illinois, Indiana, Missouri and Iowa, and business thus far has been big and the company has given satisfaction.

—"Maloney's Wedding" Co. played Henderson, Ky., on Sept. 25, the home of Manager Leon L. Levi, and was greeted with a packed house. After the performance a supper was given by Acting Manager Lee Oberdorfer and a good time was enjoyed by all.

—Sullivan and Pasquelena, and Fred Wenzel are with Gorman Bros. "Two Jolly Companions" Co. They will be at the Empire Theatre, Holyoke, Mass., Oct. 8-10, and will then go into Canada and remain until after election.

—Roster of "The Ivy Leaf" Co.: G. D. Johnston and E. R. Smiley, managers; Chas. Mason, advance representative; E. R. Smiley, stage manager; Mike O'Day, carpenter; Edwin Hanford, Fred R. Seaton, Spenser Walker, Joe Riley, Ned O'Callaghan, Jos. W. Hogan, Virginia Clay, Bella Hart, Marguerite Gallagher and Baby Edith.

—James H. Thorne and Bonnie Meyer state that they are with the Jas. H. Thorne Co. and not with the Castle Square Co.

—Notes from Clark & Deason: This is our fifth week, having opened at Yorkville, Ill., Sept. 3. Business has been big in every city visited. Roster: Thos. Ellinwood, Harry Deason, Tom C. Clarke, E. Marshall Spoons, Wm. Fitzgerald, Mr. McDowell, Geo. Hurd, Geo. Beach, Alice Davis, Day Millbrook, Grace Scott, Clara Thornton and Little Goldie Thornton. Repertory: "A Dangerous Game," "Twist Love and Duty," "Oliver Twist," "A Man of the World" and "The Fatal Scar." We broke all records for repertory business at Rantoul, Ill.

—Barbour Theatre Company Notes: Business since our opening has been unusually large; out of seven fair dates already played we have broken six house records for attendance, and been offered some time next year. The company numbers sixteen people, including a first class orchestra. Time is well booked and the tenth consecutive season of this company promises to be a record breaker.

—"The Hour of His Need" is the title of a new play, written by Frederic L. Power for William V. Mong.

—We have received this week several communications written on both sides of the sheet, which accounts for their non-appearance.

—Edward Allor, of Detroit, Mich., has purchased the play called "Farmer Allen," and intends to tour Ohio, Indiana and Michigan with a company of fourteen people.

—Notes from the Alma Chester Co.: Alma Chester, Dorothy Mitchell, Lourene Santley, Louise Garland, Carrie Elmore, Ethel Barton, J. Irving White, Will T. Kennedy, Geo. J. Elmore, Lee Sterritt, Chas. Sanders, James Dillon, Fred. Woodbury, Harry La Dell, Fred. May, Harry R. Vickers and Harry Lee with following specialties: The La Dell Family of Acrobats, Dillon and Garland, travesty; Little Joey, child; Will J. Kennedy, singer and dancer, and Fred. Woodbury, illustrated songs.

—Notes of Chas. K. Champin's Original Gems: The show is playing to crowded houses every performance, thanks to our able manager, Frank Raymond. Murtha and Le Roy joined us in New Brunswick and will continue with the attraction, doing their musical sketch, entitled "A Musical Boarder."

—Manager Mart W. Stanley, of Robert Mantell's Co., writes: "The Grand Lane" so far has proven very successful. We have had good business ever since we left New York."

—Bertha Gailand will be starred by Chas. Frohman next season.

—A second company, organized to play "A Romance of the West," opened in Boonton, N. J., last week, to a crowded house. In the company are: Louise Arnot, Clara Joel, Helen M. Pike, Alberta McCarver, Jean Inman, Jack Spalding, Maurice Brennan, Charles Moore, Roy Applegate, Fred J. Woodward, E. E. McCarthy, Wm. J. Williams, and Lawrence, Jerome Williams and Blackwell Robin, with C. S. Callahan as business manager. The scenery is by Frank Platzer and L. W. Seavey.

—Notes from the "Railroad Jack" Co.: Our business has been up to a high level, and we are receiving words of praise from the press. Jos. De Noyer is now in the title role, playing the tramp, and is very ably supported by Madeleine Cauffman and a company of merit.

—The members of "The Black Sheep" Co. were entertained at the Black Sheep, Spokane, Wash., until the early hours of dawn. Fannie Da Costa was initiated as a life member and was presented with a Klondike nugget.

—Daniel R. Ryan Co. Notes: We broke Corse Payton's record for a crowd at a house, N. Y., last week. The company numbers twenty-two people. The plays presented are: "Three Musketeers," "The Crucifix," "O'Brien the Contractor," "The Fatal Wedding," "Capt. Swift," "A Midnight Marriage," "A Celebrated Case," "Ingomar" and "My Sweetheart."

—Roster of the Robert Sherman Co.: Fred. Hafford, Howard Benton, Harry Brady, Wilfred Halter, Edward Coffin, Aaron Snell, Juno Barrett, Nellie Thomas, Melville Barrett, William Thomas, Master Willie Thomas and Robert Sherman. Since our opening, Aug. 6, we have done a very satisfactory business.

—The People's Stock Co. is presenting "David Garrick," preceded by the closing scene from "Hamlet," "Richelieu," "Jeweler of St. James," "Snow Ball," "Quo Vadis" and "Ruy Blas."

—Nellie V. Nichols joined the "At Piney Ridge" Co. in St. Louis, playing the leading soubrette role.

—Manager Eli Moore, of Moore's Opera House, Barnesville, O., reports bright prospects for a good season at his house.

—Lewis Hopper, who staged the English production of "Florodora," will sail from England this week to take charge of the stage for the forthcoming production of "Florodora" at the Casino. Messrs. Dunne, Riley & Fisher also announce that they have secured an English premier danseuse, Bernice Galletty by name, who will appear for the first time in America in "Florodora," and whose dancing is said to be a novelty.

—Lillian Fairchild joined the Anderson Theatre Co. at Turner's Falls, Mass., for leading business, replacing Alice R. Jones. Sam'l S. Snedden and Laura Falge also joined at same place for leads and soubrette.

—S. Newt. Bromm, agent of the Keystone Dramatic Co., writes: "The Keystone broke all records at Newark, O., for opening of a repertory company at the Auditorium Oct. 1. The house was sold on Sunday and people wanted to reserve seats in the gallery."

—Tony Sullivan is playing Bridget O'Shaughnessy, in "Mrs. B. O'Shaughnessy, Wash Lady," with the original company.

—Gerald Griffin has been engaged to create the part of Blinnica! Blowhard, in "The Wrong Man," which opens in November.

COMFORT, PLEASURE AND SPEED—Are combined in the Pennsylvania Limited—the clubman can enjoy the pleasures of the club—the home body, the comforts of the home, and everybody will enjoy the luxury of having everything conducive to pleasure on this ideal train.











Malville, Rose—St. Louis, Mo., Oct. 8-12.  
Mathews & Bulger (Dunne & Eyles, mgrs.)—St. Louis, Mo., Oct. 8-13.  
Mantell, Robert B. (Mart W. Hanley, mgr.)—St. Paul, Minn., Oct. 8-13, Minneapolis 15-20.  
Murray & Mack (Ollie Mack, mgr.)—N. Y. City Oct. 8-13, Newark, N. J., 15-20.  
Mitchell's Players (B. F. Mitchell, mgr.)—Gannanoque, Ont., Oct. 10, Kingston 11, Deseronto 12, Port Hope 13.  
McAuliffe, Jere, Stock (Harry Katzes, mgr.)—Lynn, Mass., Oct. 15-20.  
McGregor Stock (H. McGregor, prop.)—Plymouth, Wyo., Oct. 11-13.  
Manning, Mary (Frank McKee, mgr.)—Cincinnati, O., Oct. 8-13, Toledo 13, 16.  
Marks Bros., No. 1 (Tom Marks, mgr.)—Marshall, Mich., Oct. 8-13, Pontiac 15-20.  
Mansfield, Richard (A. M. Palmer, mgr.)—N. Y. City Oct. 8, indefinite.  
Marks Bros. (W. R. Marks, mgr.)—Hornellville, N. Y., Oct. 8-13, Corning 15-20.  
"Milk White Flag"—Hartford, Ct., Oct. 10, Norwich 11, Williamstown 12, Waterbury 13, Bridgeport 15, New Haven 16, 17, Danbury 18, So. Norwalk 19, Stamford 20.  
"McFadden's Flats"—Gus Hill's—Denver, Col., Oct. 8-13.  
"Mammoth Avians"—Columbus, O., Oct. 12, 13, Indianapolis, Ind., Oct. 13, 16.  
"Murphy's Masquerade" (Joe King, mgr.)—Bonham, Tex., Oct. 10, Paris 11, Clarksburg 12, Texarkana 13.  
"Missouri Girl"—Tuscola, Ill., Oct. 10, Champaign 11, Bloomington 12, Pullman 13, Springfield 14, Kankakee 15, Rochester, Ind., 16, Peru 17.  
"Man's Enemy"—Gus Hill's—Jersey City, N. J., Oct. 8-13, N. Y. City 15-20.  
"Man from the West"—Jas. J. Jeffries—Lynn, Mass., Oct. 11, Fall River 13, Brooklyn, N. Y., 15-20.  
"Merry Chase" (Lyman Bros., mgrs.)—Sullivan, Ill., Oct. 10, Charleston 11, Paris 12, Sullivan, Ind., 13, Brazil 15, Ladega 16, Sheridan 17, Shelbyville 18, Greensburg 19, Alexandria 20.  
"Midnight in Chinatown" (W. O. Edwards, mgr.)—Cincinnati, O., Oct. 8-13.  
"McSorley's Wins"—Davenport, Ia., Oct. 12.  
"Midnight Bell"—Evansville, Ind., Oct. 12.  
"Mistakes Will Happen"—Montgomery, Ala., Oct. 12.  
"Maloney's Wedding"—Decatur, Ala., Oct. 10, Sheffield 11, Birmingham 12, 13, Talladega 15, Gadsden 16, Rome, Ga., 17, Cleveland, Tenn., 18, Dalton, Ga., 19, 20.  
"Man from Mexico"—Wilkesbarre, Pa., Oct. 10, Wheeling, mgr.)—Wilkesbarre, Pa., Oct. 10, Freehold 11, Shamokin 12, Danville 13, Milton 15, Lock Haven 16, Renovo 17, Ridgway 18, Bradford 19, Franklin 20.  
"Million Dollars"—N. Y. City Oct. 8, indefinite.  
"Mrs. B. O'Shaughnessy"—Tony Sullivan (Frank E. Baker, mgr.)—Washington, D. C., Oct. 8-13, Marietta, O., 15, Zanesville 16, Tiffin 17, Toledo 18-20.

New York Stock (Felix Biel, mgr.)—Henderson, N. C., Oct. 10, Oxford 11-13, Danville, Va., 15-20.  
"Next Door" (J. H. Arthur, mgr.)—Canandaigua, N. Y., Oct. 10, Cortland 11, Binghamton 12, Waverly 13, Towanda, Pa., 15, Elmira, N. Y., 16, Williamsport, Pa., 17, Milton 18, Boreo 19, Danville 20.  
"Night Before Christmas" (W. B. Merrill, mgr.)—Terre Haute, Ind., Oct. 10, Mattoon, Ill., 11, Pana 12, Litchfield 13.  
"Naughty Anthony and Mame Butterly"—Chas. E. Evans (David Belasco, prop. and mgr.)—Boston, Mass., Oct. 8-13, Portland, Me., 15, 16.  
O'Neill, James (Lieber & Co., mgrs.)—Boston, Mass., Oct. 8-20.  
Olcott, Chaucery (Augustus Pitou, mgr.)—Chicago, Ill., Oct. 8, indefinite.  
"Over the Fence" (James E. Orr, mgr.)—Hazelton, Pa., Oct. 10, Mahanoy City 11, Altoona 12, Johnstown 13, Cornellsville 15, Greensburg 16.  
"Old Arkansas" (Will F. Lindsey, mgr.)—Washington, Ia., Oct. 10, Fairfield 11, Osceola 13, Albion 15, Centerville 16, Osceola 17, Leon 18, Bethany, Mo., 19, Marysville 20.  
"Our New Minister" (Thompson & Ryer, mgrs.)—Fall River, Mass., Oct. 10, Springfield 11.  
"Over the Sea"—Cleveland, O., Oct. 15-20.  
"Old Jed Prouty"—Richard Golden—Indianapolis, Ind., Oct. 10, Chicago, Ill., 15-20.  
"On the Stroke of Twelve" (Whittaker & Lawrence, props.)—Chicago, Ill., Oct. 8-20.  
"Only Way"—Cleveland, O., Oct. 8-13.  
"Old Homestead"—Denman Thompson—Providence, R. I., Oct. 18-20.

Payton's, Corse, Stock (David J. Ramage, mgr.)—Woonsocket, R. I., Oct. 8-13, Newport 15-20.  
Payton's, Corse, Brooklyn Stock (E. M. Gotthold, mgr.)—Brooklyn, N. Y., Oct. 8, indefinite.  
Payton's, Corse, Comedy (J. T. Macauley, mgr.)—Brooklyn, Mass., Oct. 8-20.  
Phelan's Stock (E. V. Phelan, mgr.)—Nashua, N. H., Oct. 8-13, Lawrence, Mass., 15-20.  
Payton Sisters Comedy (Jas. A. Feltz, mgr.)—St. Louis, Mo., Oct. 10, Marshalltown 11-13.  
"Poor Relation"—Frank Keenan (F. G. Berger, mgr.)—Carlo, Ill., Oct. 10, Puduac, Ky., 11, Owensboro 12, Evansville, Ind., 13, Vincennes 15, Terre Haute 16, Crawfordville 17, Champaign, Ill., 18, Danville 19.  
"Poor Relation" (Alden Bass; Fred G. Berger mgr.)—Huntington, W. Va., Oct. 11, Ashland, Ky., 12, Ironton, O., 13, Portsmouth 15, Jackson 16, Chillicothe 17, Circleville 18, Wilmington 19, Lebanon 20.  
"Prisoner of Zenda" (Shipman Bros., mgrs.)—Pittsford, Ont., Oct. 10, Port Huron 13, London 15, Woodstock 16, Simcoe 17, Galt 19, Guelph 20.  
"Papa's Wife"—Anna Held (F. Ziegfeld, mgr.)—Springfield, Mass., Oct. 10, Troy, N. Y., 12.  
"Prince of the World"—Hal Reid—Kansas City, Mo., Oct. 10.  
"Prisoner of Zenda" (Munroe and Sage, mgrs.)—Wilmington, Del., Oct. 10, Harrisburg, Pa., 11, York 12, Lancaster 13, Charlottesville, Va., 15.  
"Private John Allen" (Chas. B. Hanford, mgr.)—Asheville, N. C., Oct. 15, Spartanburg, S. C., 16, Orangeburg 17, Charleston 18, Savannah, Ga., 19, 20.  
"Pair of Tramps" (Boyer Bros., mgrs.)—Granada, Miss., Oct. 10, Winona 11, Durant 12, Jackson 13, Canton 15, Yazoo City 16, Greenwood 17, Selma, Ala., 18, Tuscola 19.

"Quo Vadis"—E. J. Carpenier—Paundling, O., Oct. 10, Auburn, Ind., 12, Garrett 13, East Chicago 14, 15, Plymouth 16, Wausau 17.  
"Qua Vadis" (F. C. Whitney & Edwin Knowles, mgrs.)—Detroit, Mich., Oct. 8-13, Cincinnati, O., 15-20.  
"Quo Vadis" (Whitney & Knowles, mgrs.)—San Francisco, Cal., Oct. 8-13.  
Russell, Annie (Chas. Frohman, mgr.)—N. Y. City Oct. 8, indefinite.  
Redmond Co.—Prenont, Neb., Oct. 15-20.  
Reed, Roland (E. B. Jack, mgr.)—Chicago, Ill., Oct. 8-13.  
Roe & Fenberg—Glen's Falls, N. Y., Oct. 8-13, Burlington, Vt., 15-20.  
Rogers Bros. (Klaw & Erlanger, mgrs.)—N. Y. City Oct. 8, indefinite.  
Robinson, Frank—Salem, N. J., Oct. 8-13, Bridgeton 15-20.  
Robson, Stuart (D. V. Arthur, mgr.)—Omaha, Neb., Oct. 10, Kansas City, Mo., 11-13, Denver, Col., 15-20.  
Rashland & Leslie—Reynoldsville, Pa., Oct. 11-13, New Bethlehem 15-17, East Brady 18-20.  
Rentfrow's Pathfinders—Sandy, O., Oct. 8-13.

Ryan, Daniel B.—Scranton, Pa., Oct. 8-13.  
"Railroad Jack" (R. Guy Cauffman, mgr.)—Afton, Ia., Oct. 10, Tingley 11, Hameston 12, Albia 13, Des Moines 15, 16.  
"Royal Lilliputians"—Gus Hill's—Buffalo, N. Y., Oct. 8-13.  
"Riders"—Worcester, Mass., Oct. 13, Portland, Me., 17, 18.  
"Royal Box"—Andrew Robson (Frank S. Burdette, mgr.)—Toledo, O., Oct. 10, Postoria 11, Akron 12, Cleveland 15-20.  
"Remember the Maine"—Lincoln J. Carter's—Chatham, Can., Oct. 10, Hamilton 11-13, St. Catharines 15, London 16, Guelph 17, Barrie 18, Peterborough 19, Perth 20.  
"Rag Time Reception" (Hal King, mgr.)—Cincinnati, O., Oct. 8-13, Columbus 15-17, Dayton 18-20.  
"Run on the Bank"—Pusy & St. John (Geo. L. Chennell, mgr.)—Alexander, Ind., Oct. 10, Marion 11, Ft. Wayne 12, Napoleon, O., 13.  
"Ride for Life"—N. Y. City Oct. 8-13.

Sothern, E. H. (Daniel Frohman, mgr.)—Boston, Mass., Oct. 8-13, Providence, R. I., 15-17.  
Sully, Daniel (Willis E. Boyer, mgr.)—Portland, Me., Oct. 10, 20.  
Schiller, Joseph (Joseph Buckley, mgr.)—N. Y. City Oct. 8-13, Newark, N. J., 15-20.  
Shearer, Tommy—Franklin, Pa., Oct. 8-13, Sharon 15-20.  
Shannon, Harry—Findlay, O., Oct. 11-13, Sycamore 15-20.  
Spooner, The, Edna May and Cecil (Will Miller, mgr.)—Paterson, N. J., Oct. 8-13, Wilmington, Del., 15-20.  
Sherman, Robert—Ames, Ia., Oct. 8-13, Si-gourney 15-20.  
Scharf-Morris Stock—Williamsport, Pa., Oct. 8-13.  
Shea, Thomas E.—Trenton, N. J., Oct. 15-20.  
Southern Stock, Mabel Paige (E. Green-burg, mgr.)—Stanton, Va., Oct. 8-13.  
Standard Stock—Winchester, Ind., Oct. 8-13, Elwood 15-20.  
Snow & Heron Stock (Mittenthal Bros., mgrs.)—Troy, N. Y., Oct. 11-13.  
Spooners Dramatic—Niagara Falls, N. Y., Oct. 8-13, St. Thomas, Ont., 15-20.  
Schiller, Joseph (E. A. Schiller, mgr.)—Newburg, N. Y., Oct. 8-13, Wilkesbarre 15-20.  
Southern Stock, Ella Wilson (Leon Duccor-neau, prop.)—West Plains, Mo., Oct. 11-13, Aurora 15-20.  
Sargent & Tennant's—Bradford, N. H., Oct. 10, Newport 11-13.  
"Selling the Blues"—Clarksburg, W. Va., Oct. 10, Ashland, Ky., 15.  
"Sporting Life"—Milwaukee, Wis., Oct. 8-13, Aurora, Ill., 15, Ottawa 16, Streator 17, Springfield 18, Galesburg 19, Peoria 20.  
"Shonandah" (Jacob Litt, mgr.)—St. Paul, Minn., Oct. 15-20.  
"Shore Acres"—Horne's (Wm. B. Gross, mgr.)—Detroit, Mich., Oct. 8-13, Adrian 15, Auburn, Ind., 16, Kendallville 17, Ft. Wayne 18, Frankfort, Ky., 19, Lexington 20.  
"Si Plunkard" (Bob Mack, mgr.)—Lima, O., Oct. 10, Delphos 11, Celina 12, St. Mary's 13, Postoria 15, Norwalk 16, Sandusky 17, Mansfield 18, Wooster 19, Canton 20.  
"Sardine of the Sea"—Louis Miller (mgr.)—White River, Ct., Vt., Oct. 10, Woodstock 11, Montpelier 15, Concord, N. H., 16, Peterboro 17, Gardner, Mass., 18, Fitchburg 19, Lowell 20.  
"Secret Service" (Julius Cahn, mgr.)—Worcester, Mass., Oct. 11, New Haven, Ct., 15-17.

"Stranger in a Strange Land" Thall & Kennedy, mgrs.)—Lynchburg, Va., Oct. 10, Newport News 11, Richmond 12, Norfolk 13, Philadelphia, Pa., 15-20.  
"Span of Life" (Lewis Donazetta, mgr.)—Waterbury, Ct., Oct. 10, Lynn, Mass., 11-13, Holyoke 15, New Britain, Ct., 18-20.  
"Sapho" (E. O. Childs, mgr.)—Goshen, Ind., Oct. 10, Logansport 11.  
"Siberia" (W. J. Fielding, mgr.)—Philadelphia, Pa., Oct. 8-13.  
"Sherlock Holmes", No. 2 (Chas. Frohman, mgr.)—Memphis, Tenn., Oct. 10, 11.  
"Sawdust of Satan"—New Orleans, La., Oct. 8-13.  
"Sign of the Cross"—Montreal, Can., Oct. 8-13, Boston, Mass., 15-20.  
"Stranger in New York" (Sam S. Shubert, mgr.)—Butte, Mont., Oct. 15-17.  
"Superba"—Louisville, Ky., Oct. 8-13.  
"Slaves of the Orient"—Brooklyn, N. Y., Oct. 8-13.

Thannhouser Stock (Edwin Thannhouser, mgr.)—Milwaukee, Wis., Oct. 8, indefinite.  
Traverse-Vale's Players—Holly Springs, Miss., Oct. 10, Memphis, Tenn., 11-13.  
Toole, J. B.—Hollywood, Mass., Oct. 11-13.  
"Two Married Men" (Chas. E. Schilling, mgr.)—Kankakee, Ill., Oct. 11, Valparaiso, Ind., 12, Michigan City 13, Hammond 14, Sycamore 15, Beloit, Wis., 17, Janesville 18, Wauwaton 19, Fond du Lac 20.  
"Texas Steer"—San Francisco, Cal., Oct. 8-13.  
"Trip to Chinatown" (Fred E. Wright, prop.)—Fond du Lac, Wis., Oct. 10, Oshkosh 11, Green Bay 12.  
"Telephone Girl"—Philadelphia, Pa., Oct. 8-13, Hartford, Ct., 18-20.  
"Ten Nights in a Bar Room"—Palmer's—Camden, Ark., Oct. 10, Eldorado 11, Junction City 12, Ruston, La., 13.  
"Two Little Vagrants" (Edward C. White, mgr.)—Baltimore, Md., Oct. 8-13, Brooklyn, N. Y., 15-20.  
"Through the Breakers"—Gus Hill's—Chicago, Ill., Oct. 8-13, Detroit, Mich., 15-20.  
"Trip to Chinatown"—Indianapolis, Ind., Oct. 11-13, Cincinnati, O., 15-20.  
"Turkish Bath"—Marshall, Minn., Oct. 12, Brookings, S. D., 13, Watertown 15.  
"Ten Nights in a Bar Room"—Glick's—Peebles, O., Oct. 11, Winchester 12, Sardinia 13, Batavia 15.  
"Town Topics"—A. C. Scammon, mgr.)—Wheeling, W. Va., Oct. 10, Mannington 11, Grafton 12.  
"Tennessee's Partner" (Arthur C. Alston, mgr.)—Toledo, O., Oct. 10, Grand Rapids, Mich., 11-13, LaSalle, Ill., 14, Sterling 15, Dickinson 16, Freeport 17, Rockford 18, Hanchuan, Wis., 19, Green Bay 20.  
"Tin Soldier"—Paterson, N. J., Oct. 15-17.  
"Trip to Trampston" (Nat Reiss, mgr.)—Steubenville, O., Oct. 10, Urchville 11, Cambridge 12, Parkersburg, W. Va., 13.

"Uncle Tom's Cabin." Al. W. Martin's, Eastern (Chas. L. Walters, mgr.)—Marion, O., Oct. 10, Kenon 11, Bellefontaine 12, Lima 13, Shelby 15, Gallon 16, Newark 17, Zanesville 18, Marietta 19, Parkersburg, W. Va., 20.  
"Uncle Tom's Cabin." Al. W. Martin's, Western (Geo. D. Walters, mgr.)—Charles City, Ia., Oct. 10, Mason City 11, Ft. Dodge 13, Webster City 15, Boone 16, Jefferson 17, Carroll 18, Atlantic 19, Red Oak 20.  
"Uncle Tom's Cabin." Stetson's, Eastern—Camden, N. J., Oct. 10, New Brunswick 11, Asbury Park 12, Plainfield 13, Elizabeth 15, Orange 16, Morristown 17, Englewood 18, Haddonfield 19, Passaic 20.  
"Uncle Tom's Cabin." Stetson's, Western (Wm. Kibble, mgr.)—Lock Haven, Pa., Oct. 10, East Liverpool, O., 11, Canton 12, Akron 13, Salem 15, Sharon, Pa., 16, Wooster, O., 17, Ashland 18, Wadsworth 19, Warren 20.  
"Uncle Hec." Frank Adams—North Baltimore, O., Oct. 10, Hicksville 11, Bryan 13, Levis, mgr.)—Charleroi, Pa., Oct. 10, Brownsville 11, Latrobe 12, Altoona 13.  
"Under the Red Robe" (Julius Cahn, mgr.)—Providence, R. I., Oct. 15-20.  
"Under the Dome" (J. L. Buford, mgr.)—Pontiac, Mich., Oct. 11, Ypsilanti 12, Ann Arbor 13, Lansing 15, Coldwater 16, Sturgis 17, South Bend, Ind., 18, Michigan City 19, Pullman, Ill., 20.  
Villair, Allen (G. Hasbrock, mgr.)—Athol, Mass., Oct. 8-13.  
V. Stock—Toronto, Can., Oct. 8, indefinite.

Von Dyke & Eaton's—Ottumwa, Ia., Oct. 8-13.  
"Village Postmaster." Bastera (Geo. H. Brown, mgr.)—Portland, Me., Oct. 10, 11.  
Ward & Vokes (E. D. Stair, mgr.)—Milwaukee, Wis., Oct. 8-13.  
Walke's Comedy (Jas. H. Walke, mgr.)—New London, Ct., Oct. 8-13, Fall River, Mass., 15-20.  
Wood Dramatic—High Bridge, N. J., Oct. 10, Newton 11-13, Dover 15-20.  
Wiedemann's Big Show—Columbia, Tenn., Oct. 8-13, Jackson 15-20.  
Walters, Jules—Mt. Vernon, O., Oct. 10, Gallon 11, Marion 12, Marysville 15, Soldiers Home 16, Coshocton 17, New Comerstown 18, Urchville 19, Canal Dover 20.  
Wilson's, Geo. W. (E. D. Davenport, mgr.)—Manchester, N. H., Oct. 8-13, Marlboro, Mass., 15-20.  
Walsh, Joseph—Joseph Brooks & Ben Stern, mgrs.)—N. Y. City Oct. 8, indefinite.

Williams & Walker—Brooklyn, N. Y., Oct. 8-13, N. Y. City 15-20.  
"Woman and Wine" (Harry Doel Parker, mgr.)—Jersey City, N. J., Oct. 8-13, Brooklyn, N. Y., 15-20.  
"We Uns of Tennessee"—Jersey City, N. J., Oct. 15-20.  
"Wife Wanted"—Chestertown, Md., Oct. 10, Elkton 11, Middletown, Del., 12, 13, Smyrna 15, Havre de Grace 16, Oxford, Pa., 17.  
"Wife of France"—Oswego, N. Y., Oct. 11, Utica 12, 13, Rochester 15-17, Syracuse 18-20.  
"Watch on the Rhine"—Zanesville, O., Oct. 10, Detroit, Mich., 15-20.  
"Way Down East"—Western—Minneapolis, Minn., Oct. 13, St. Paul 15-20.  
"Where Is Cobb?" (Miller & Eagan, mgrs.)—Waterloo, N. Y., Oct. 10, Seneca Falls 11, Penn Yan 12, Wellsville 13, Rochester 15-17.  
"Where Is Cobb?" Western (Elmer Walters, mgr.)—Wichita, Kan., Oct. 10, Guthrie, O. T., 11, Dallas, Tex., 12, 13, Ft. Worth 15-17.  
"Woman in Black" (Jack Hoeffer, mgr.)—Chicago, Ill., Oct. 8-20.  
"When a Woman Loves"—Toronto, Can., Oct. 8-13.  
"Wise Guy." No. 1 (Geo. B. Reno, mgr.)—N. Y. City Oct. 8-13.  
"Wife of the East"—Eastern—Geneva, N. Y., Oct. 10, Syracuse 12, 13.  
"Woman in the Case" (Al. J. Busby, mgr.)—Cairo, W. Va., Oct. 10, West Union 12, Mannington 13, Fairmont 15, Weston 16, Clarksburg 17, Monongah 18.  
"Why Smith Left Home" (Broadhurst Bros., mgrs.)—New Haven, Ct., Oct. 10, Stamford 11, So. Norwalk 12, Bridgeport 13, Philadelphia, Pa., 15-20.  
"Whose Baby Are You?" (Swan & Murphy's)—No. Yakima, Wash., Oct. 11, Ellensburg 12, Tacoma 13, Seattle 15-20.  
"When We Were Twenty-one" (E. E. Rice, mgr.)—Worcester, Mass., Oct. 12.  
"World Against Her" (Sam B. Villa, mgr.)—Mystic, Ct., Oct. 10, Pawtucket, R. I., 11-13, New Britain, Ct., 15-17, Lowell, Mass., 18-20.  
"World"—Dickson & Mustard's—Kansas City, Mo., Oct. 8-13.

"Young Wife." Western (F. Tannehill Jr.)—Butte, Mont., Oct. 10-13.  
"Zaza." No. 2 (Chas. Frohman mgr.)—Charleston, S. C., Oct. 12, Savannah, Ga., 13.

**MUSICAL.**  
Azzali Opera—San Francisco, Cal., Oct. 8, indefinite.  
Black Patti Troubadours (Voicel & Nolan, mgrs.)—Troy, N. Y., Oct. 10, Utica 11, Oswego 12, Watertown 13, Ogdensburg 15, Brockville, Ont., 16, Belleville 18, Oshawa 19, Lindsay 20.  
Banda Rossa—Pittsburg, Pa., Oct. 8, indefinite.  
Bostonians (Klaw & Erlanger, mgrs.)—Philadelphia, Pa., Oct. 8-13.  
Boston Lyric Opera—Portland, Ore., Oct. 8-13.  
Brooke Chicago Marine Band (Central Lyceum Bureau, mgrs.)—Lowville, N. Y., Oct. 10, Watertown 11, Gouverneur 12, Malone 13, Whitehall 14, Keene, N. H., 15, Boston, Mass., 15, Fall River 16, Providence, R. I., 17, Worcester, Mass., 17, Gardner 18, Orange 19, Leominster 20.  
Boston Ladies' Symphony Orchestra—Mt. Pleasant, Ia., Oct. 10, Centerville 11, Oskaloosa 12, Ames 13, Marshalltown 15, Cedar Rapids 16, Iowa City 16, Manchester 18, Dubuque 19.  
Columbia Comic Opera—Pomfret, Va., Oct. 15, Ogdensburg 17, Oshawa, Neb., 18-20.  
Castle Square Opera—Chicago, Ill., Oct. 8, indefinite.  
"Cadet Girl"—Boston, Mass., Oct. 8, indefinite.  
Daniels, Frank (Kirk La Shelle, mgr.)—Decatur, Ill., Oct. 10, Springfield 11, Galesburg, Ia., 12, Clinton 13, Cedar Rapids 15, Des Moines 16, Siding Spring 17, Omaha, Neb., 18-20.  
De Angelis, Jefferson—Louisville, Ky., Oct. 11-13, Dayton, O., 16, Indianapolis, Ind., 18.  
Elite Opera—Birmingham, Ala., Oct. 8, indefinite.  
Fifty-first Iowa Band—Nashua, Ia., Oct. 11, Osage 12, St. August 13, Austin, Minn., 15.  
"Foxes Gallop"—New Haven, Ct., Oct. 17-20.  
International Opera—Elizabeth, N. J., Oct. 16.  
Lenna Howe Orchestra—Manchester, N. H., Oct. 8-13, Marlboro, Mass., 15-20.  
Nielsen, Alice (Frank Perley, mgr.)—Buffalo, N. Y., Oct. 11-13, Cleveland, O., 15-20.  
"Princess Chryse"—Providence, R. I., Oct. 8-13.  
"Pawnee Girl"—Denver, Col., Oct. 8-13, Kansas City, Mo., 15-20.  
"Rose of Persia" (Chas. Frohman, mgr.)—Washington, D. C., Oct. 8-13.  
"San Toy"—N. Y. City Oct. 8, indefinite.  
Wilson, Francis (Ariel Barney, mgr.)—N. Y. City Oct. 8-20.  
Whitney Opera—Atlanta, Ga., Oct. 8-13.  
Wilbur Opera—Battle Creek, Mich., Oct. 8-13, Ft. Wayne, Ind., 15-17, Postoria, O., 18-20.

**VARIETY.**  
Australian Burlesquers (Harry C. Bryant, mgr.)—Indianapolis, Ind., Oct. 8-13.  
Big Sensation (Matt J. Flynn, mgr.)—Frankford, Pa., Oct. 10, Camden, N. J., 11-13, Wilmington, Del., 16-17, Easton, Pa., 18-20.  
Broadway Burlesquers—Council Bluffs, Ia., Oct. 11, 12, 13, Joseph, Mo., 12-13.  
Bohemian Burlesquers (Miner & Van, mgrs.)—Brooklyn, N. Y., Oct. 8-13, N. Y. City 15-20.  
Bon Ton Burlesquers (Ed. F. Ru-h, mgr.)—Omaha, Neb., Oct. 8-13, Minneapolis, Minn., 15-20.  
Eckman Show (W. C. Cameron, mgr.)—Cleveland, O., Oct. 8-13, Buffalo, N. Y., 15-20.  
City Club (Clark Hall, mgr.)—Detroit, Mich., Oct. 8-13, Chicago, Ill., 15-20.  
Cracker Jacks (Robert Manchester, mgr.)—Washington, D. C., Oct. 8-13, Philadelphia, Pa., 15-20.  
City Sports (Phil Sheridan, mgr.)—Chicago, Ill., Oct. 8-13.  
Devere, Sam—Brooklyn, N. Y., Oct. 8-13, Jersey City, N. J., 15-20.  
Dainty Duchess (L. Lawrence Weber, mgr.)—Boston, Mass., Oct. 8-13, Brooklyn, N. Y., 15-20.  
Dewey Burlesquers—Providence, R. I., Oct. 8-13, Philadelphia, Pa., 15-20.  
Dainty Vaude Burlesquers—Brooklyn, N. Y., Oct. 15-20.  
Empire Vaudeville (Jule Delmar, bus. mgr.)—Pittsburg, Pa., Oct. 8-13.  
European Sensation—Minneapolis, Minn., Oct. 8-13, St. Paul 15-20.  
Fads and Follies—Lynn, Mass., Oct. 10, Providence, R. I., 15-20.  
Fulgore's Stars—Washington, D. C., Oct. 8-13, Cleveland, O., 15-20.  
Gay Masqueraders (Guy Hill, mgr.)—Annapolis, Md., Oct. 10, Connellsville, Pa., 11, Uniontown 12, E. Liverpool, O., 13.  
Gay Morning Glories (Sam A. Scribner, mgr.)—Troy, N. Y., Oct. 11-13.  
Gay Burlesquers (H. O. Jacobs, mgr.)—Boston, Mass., Oct. 8-13, Lynn 15-17.  
Gay Parce Burlesquers—Scranton, Pa., Oct. 10, Binghamton, N. Y., 11-13, Brooklyn 15-20.  
Hopkins Trans-Oceanics (Robert Fulgore, mgr.)—Kansas City, Mo., Oct. 8-13.  
Hye's Comedy—Baltimore, Md., Oct. 8-13, Washington, D. C., 15-20.  
High Rollers (A. H. Woodhull, mgr.)—Kansas City, Mo., Oct. 9-13, Omaha, Neb., 15-20.

Irwin Bros.—Newark, N. J., Oct. 8-13, N. Y. City 15-20.  
Indian Maidens (Frank B. Carr, mgr.)—Brooklyn, N. Y., Oct. 8-13.  
Impassable Burlesquers (Harry W. Williams Jr., mgr.)—Jersey City, N. J., Oct. 8-13, Newark 15-20.  
Jolly Grass Widows (Gus W. Hogan, mgr.)—Milwaukee, Wis., Oct. 8-13, Buffalo, N. Y., 15-20.  
Jack's, Sam T. Own (Joe Zeifel, mgr.)—Chicago, Ill., Oct. 8-13.  
Kings and Queens Burlesquers (Chandler & Robinson, mgrs.)—Fall River, Mass., Oct. 8-13.  
Knickerbockers (Louis Noble, mgr.)—Paterson, N. J., Oct. 8-13, Philadelphia, Pa., 15-20.  
London Belles, Rose Sydel's—Syracuse, N. Y., Oct. 8-13, N. Y. City 15-20.  
Little Egypt Burlesque—Rochester, N. Y., Oct. 8-13.  
Lafayette Show (Hurtig & Seamon, mgrs.)—Buffalo, N. Y., Oct. 8-13.  
Merry Maidens (Jacobs & Lowrey, mgrs.)—N. Y. City Oct. 8-13, Paterson, N. J., 15-20.  
Majesties (Irwin Bros., mgrs.)—N. Y. City Oct. 8-20.  
Maid New York Jr.—N. Y. City Oct. 8-13, Brooklyn, N. Y., 15-20.  
New York Girl (Howard & Emerson, mgrs.)—Albany, N. Y., Oct. 11-13, Manchester, N. H., 13-17, New York Stars, Gus Hill's—Philadelphia, Pa., Oct. 8-13.  
Night Owls (Fred Rider, mgr.)—St. Paul, Minn., Oct. 8-13.  
Octoroon (Ahmad's)—Buffalo, N. Y., Oct. 8-13.  
Oriental Burlesquers (W. B. Watson, mgr.)—Philadelphia, Pa., Oct. 8-13.  
Orpheum Show (Martin Beck, mgr.)—Cleveland, O., Oct. 8-13, Pittsburgh, Pa., 15-20.  
Octoroons, Isham's (Plimmer & Hayes, mgrs.)—No. Adams, Mass., Oct. 10, Troy, N. Y., 11-13, Gloversville 15, Johnstown 16.  
Parisian Widows (L. Lawrence Weber, mgr.)—Pittsburg, Pa., Oct. 13, Cincinnati, O., 15-20.  
Queen of the Orient Burlesque—N. Y. City, Oct. 8-13.  
Reniz Santley (Abe Leavitt, mgr.)—Baltimore, Md., Oct. 8-13, Washington, D. C., 15-20.  
Rice & Barton's Gaiety—Boston, Mass., Oct. 8-13, N. Y. City 15-20.  
Rambler (Heuck & Fennessey, mgrs.)—Philadelphia, Pa., Oct. 8-13, Baltimore, Md., 15-20.  
Rose Hill Folly (Rice & Barton, mgrs.)—St. Louis, Mo., Oct. 8-13, Kansas City 15-20.  
Roy's Burlesque (Clark Bros., mgrs.)—Philadelphia, Pa., Oct. 8-13, Washington, D. C., 15-20.  
Reilly & Wood's (Frank D. Bryar, mgr.)—N. Y. City Oct. 8-13, Philadelphia, Pa., 15-20.  
Reeves, Al.—Scranton, Pa., Oct. 11-13.  
Scribner Show—Chicago, Ill., Oct. 8-13.  
Sedat Mad (Hurtig & Seamon, mgrs.)—Brooklyn, N. Y., Oct. 8-13, Manchester, N. H., 13-17.  
Twentieth Century Mads (Harry Morris, mgr.)—Cincinnati, O., Oct. 8-13.  
Troadero Burlesquers (Waldron & Bryant, mgrs.)—Providence, R. I., Oct. 8-13.  
Tammany Tigers, Gus Hill's—Philadelphia, Pa., Oct. 8-13.  
Utopians (T. W. Dinkins, mgr.)—N. Y. City Oct. 8-13.  
Vagabond Burlesquers (T. W. Dinkins, mgr.)—Chicago, Ill., Oct. 8-13, Milwaukee, Wis., 15-20.  
Vanity Fair, Western (John J. Collins, mgr.)—Union, Ore., Oct. 10, Baker City 11, Caldwell, Idaho, 12, Elmore, Ore., 13, Portland 15, Brigham, Utah, 16, Woods Cross 17, Eureka 18, American Fork 19, Park City 20.  
Victoria Burlesquers—Washington, D. C., Oct. 8-17, Providence, R. I., 15-20.  
Vine, Woman and Song, M. M. Thiese's—Chicago, Ill., 8-13.

**MINSTRELS.**  
Earlow & Wilson's—Emporium, Pa., Oct. 11, Kane 13, Johnsonburg 15, Sheffield 16.  
Beach & Rogers—Astoria, Ore., Oct. 12, Portland 15, Vancouver, Wash., 17, Oregon City, Ore., 18, Salem 19, Albion 20.  
Culhade, Chase & Weston's (Will E. Culhade, mgr.)—Charlottesville, Va., Oct. 10, 11, Summersville 12, Shadock, N. B., 13, Moncton 15, New Castle 16, Chatham 17, Fredericton 18, Woodstock 19, Green River 20.  
Dry, Shaw Bros. & Mack's—Wilmington, Del., Oct. 11-13, Reading, Pa., 15-17, Phoenixville 18, Flemington, N. J., 19, Chester, Pa., 20.  
Diamond Bros.—Medina, O., Oct. 10, Akron 11, Wooster 12, Ashland 15, Kent 16, Ravenna 17, Warren 18, Lisbon 19, New Castle, Pa., 20.  
Fox's, W. W.—Madison, Md., Oct. 17.  
Fields, Al G. Western (Chas. H. Armitage, mgr.)—Montgomery, Ala., Oct. 10, Pensacola, Fla., 11, Mobile, Ala., 12, Selma 15, Meridian, Miss., 16, Vicksburg 17, Natchez 18, Baton Rouge, La., 19, McComb City, Miss., 20.  
Guy Bros.—Petersburg, Can., Oct. 10, Lindsay 11.  
Gorton's (Chas. H. Larkin, mgr.)—Rosedale, B. C., Oct. 10, Nelson 12, Spokane, Wash., 13, Lewis, Idaho, 16, Moscow 17, Coifax, Wash., 18, Pullman 19, Yakima 20.  
Hewitt's, H. A.—Albion, Pa., Oct. 11, Johnstown 12, Lewistown 15, Lebanon 16, Norristown 17, Bethlehem 18.  
Morrison's, Belle, Female Minstrels (Gilbert Flagr, mgr.)—Stellarton, N. S., Oct. 10, Westville 11, Antigonish 12, Hawkesbury 13, No. Sydney, C. B., 15, Glace Bay 16, Sydney 17-20.  
Nashville Students (Rusco & Holland, mgrs.)—Mechanicsville, N. Y., Oct. 10, Saratoga Springs 11, Ft. Edward 12, Glens Falls 13, Albany 15-17, Troy 18-20.  
Primrose & Dockstader's (J. H. Decker, mgr.)—Baltimore, Md., Oct. 8-13, Washington, D. C., 15-20.  
Rusco & Holland's—Asheville, N. C., Oct. 10, Charlotte 11, Salisbury 12, Danville, Va., 13, Durham, N. C., 15, Raleigh 16, Sumter 17, Camden 18, Chester 19, Laurens 20.  
Richards & Pringle's (Rusco & Holland, mgrs.)—Dallas, Tex., Oct. 11, Ft. Worth 12, Waco 13, Temple 15, Bastrop 16, Smithville 17, La Grange 18, Houston 19, Galveston 20.  
Sun's, Gus—Concord, N. H., Oct. 10, Gloucester, Mass., 11, Lynn 12, Pittsburg 13, Clinton 15, Ware 16, Great Barrington 19, Adams 20.  
Scott's, Oliver (J. M. Wall, mgr.)—Memphis, Tenn., Oct. 10, Jonesboro, Ark., 11, Walnut Ridge 12, Newport 13, Hot Springs 15, Ft. Smith 20.  
Vogel & Deming's—Indianapolis, Ind., Oct. 10, Richmond 11, Columbus 12, Madison 13, Anderson 15, Merion 16, Niles, Mich., 17.  
Whitney's San Francisco—Rockland, Me., Oct. 10, Camden 11, Portland 12, Westbrook 16, Kennebunk 18.

**CIRCUSES.**  
Barum & Bailey's—Frankfurt, Germany, Oct. 10, 14, Wurzburg 15, 16, Bamberg 17, Nurnberg 18-21, Ingolstadt 22, Augsburg 23, 24, Munchen 25-Nov. 7.  
Ely's, Geo. S.—Harding, Ill., Oct. 10, Patchtown 11, Grafton 13.  
Fogarty's, Sells Bros.—Reno, Nev., Oct. 10, Lynchburg 11, Danville 12, Greensboro, N. C., 13, Salisbury 15, Concord



## Vaudeville and Minstrel

FRED J. HUBER, manager of the Gay Masqueraders, writes: "We are now in our second week, playing to regular winter houses. The company is the best I have handled in five years, and consists of the Three Sa Vans, comedy acrobats; Swift and Huber, musical comedy; Sullivan and Luman, Irish fun furnishers; Le Roy and Woodford, comedy sketch; John and Lillian Hoover, in a mixture of juggling, dancing, etc.; Kessner and Reid, in comic and burlesque dances; Marguerite Tebeau, baton twirler; Bessie Stanton, in the beautiful Parisian illusion. In addition we have the following strong ensemble: Violet Clark, Fannie Flynn, Jane Morton, Jennie Leigh, Eva Barrett, Maudie Gilden, Agnes Gilden, and the Cleglinton, Kate May and Carrie Emerson. We open and close with a burlesque, and they are both corkers. Our musical numbers are 'way above the average, and scenery is superb. I never saw a show round out so quickly. After our opening night we had but two rehearsals and they were for the purpose of cutting down the show. We have to carry two electricians. Staff: Gus Hill, proprietor; Fred J. Huber, manager; Phil H. Irving, advance; Nat Le Roy, stage manager; Walter Webb, musical director; Fred Kalber and Harry Millman, electricians."

MARSH AND SARTRELLA are once more in New York City in the absence of fifteen weeks playing parks in the country East and West. Mr. Marsh states that they are booked for return dates over the Proctor, Keith, Moore and Shea circuits. Summer of 1901, Edward Marsh will manage a park in Ohio. Season of 1901-1902 will see Marsh and Sartrella's Red and White Entertainers on the road for the fifth time and with Marvelous Marsh's World's Famous High Diving Cyclist in advance, and a company of twelve acting people playing three night stands and royalty pieces. The company will positively be a hit.

WALTER STETSON and Selma Forrester joined the Mattie Roulacire Burlesquers Sept. 24. They will do their sketch, "I Want to Know," in the olio and will play parts in the opening act and burlesque.

FRED NIBLO reports success with Hyde's Comedians. The company is in this week at the Auditorium, Baltimore, Md.

BYRON SPAUN was a CLIPPER caller Oct. 3. He states that he has just closed a season of twenty-one weeks, playing through New York State. He carried forty people, with a band and orchestra, and proudly asserts that he has never missed a salary day.

NOTES FROM RICE & BARTON'S EXTRA-VA-GANZA Co.: The show has been out four weeks, and has been doing a record breaking business. We opened at the Westminster Theatre, Providence, R. I., Oct. 1, for a week's engagement, and a Sunday attendance proved it to be as strong a drawing card as ever, and the newspaper criticisms were very flattering. Charles Barton and George Rice are making a big success in their new first part, "Brown Among the Daisies," which is better than anything they have yet offered. "Satan's Inn," the burlesque, is also appreciated, and the two stars are well fitted in the comedy roles, as they keep the house in roars of laughter throughout the entire performance.

ART CASTELLO, of the Four La Mothes, who met with an accident at Freeport, Ill., fair, has recovered sufficiently to work again, and Oct. 1-6 played Lincoln, Neb., Street Fair and Carnival with his partners.

RAIMUND and RYAN dissolve partnership Oct. 15, and Mr. Raimund joins John and Nellie McCarthy in their new act. Mr. Ryan will work single for the present.

AMBLE LAYNE, after a Summer tour of Western parks, has signed with Robert Manchester's New York Stars.

JOHN W. WORLD and BEATRICE HASTINGS write: "We arrived at Kansas City minus our trunks, as they were not put on the train at Chicago, but, through the kindness of the Matheva & Buizer Co., lending us wardrobe, we managed to open Sept. 30, at the Orpheum (our first week on this circuit), and met with success."

HASSMER and OLIVETTE join Gus Hill's Gay Masqueraders Nov. 3, at Hyde Park, Mass.

CHAS. BORNHAUPT, who has been employed for ten years with the principal European agents, has been engaged by E. Warner here, as representative.

BURKE and McEVY write that they have had a set of scenery painted for their new act, "McCarthy's First Lesson," by Scenic Artist Chas. Carson, of the Star Theatre, New York. They have signed with Gus Hill's New York Stars for thirty weeks.

HARRY and MAZU LANE report the birth of a son in Paulding, O., Sept. 30.

THE CHEVALIER SISTERS come into considerable fortune through the death of a relative in France. They will finish their present engagements and sail for Europe in January.

GORDON WRIGHT, manager of Byron Spauld's Co., which has just closed its season, will return the next few weeks on a running expedition.

LA CLIDE and RAYMOND have just concluded an engagement of two weeks for Manager Jake Wells at Richmond and Norfolk, Va. Their new scenery, by Milton Stimmer, will be completed Oct. 15. Their new act, "On the Link," is bringing them many first class bookings.

WM. J. MCINTYRE and FRED B. PRIMROSE have formed a partnership and will play week of Oct. 22 at the Ninth and Arch Street Museum, Philadelphia, with the People's Theatre, Syracuse, N. Y., to follow.

NOTES FROM T. W. WALKINS VAGABONDS Co.: We are now in the seventh week, and in spite of warm weather we have found business first class throughout. Our first part and burlesque are a surprise to our audiences, and our electric effects, scenery and costumes never fail to create both talk and future business. The olio includes: Mignia Family, Topack and Steele, Lillian Washburn, Flo Jansen, the Nudos, Morris and Daly and twenty ladies.

LOTTIE CAMPBELL, formerly of Lottie, Violet and Lola Heywood, have joined hands after a separation of two years.

THE GREAT FAYETTE was tendered a Bohemian lunch at Platt's Cafe during the engagement of his company in Pittsburg, Oct. 1.

BELLE EMERSON will produce her "Darkey Gathering" as soon as the Edison Co. has completed the special films.

KORFE opened at the Central Theatre, Montreal, Can., Sept. 24, and was re-engaged for two weeks longer. He also played Sohmer Park, Quebec, Can., Sunday, Oct. 7.

MACK and AMOUR write: "We received our new act by Chas. Horwitz, entitled 'A Retaining Fee,' while in Chicago, and will produce it at Tony Pastor's Theatre, New York City, where we open Nov. 19."

LEW H. CARROLL and Maude Elliston are with the Gay Parole Burlesquers, under the management of Harry Martell and J. H. Burns.

MAUDE DAVIS and Dollie La Vearn have closed a seven weeks' engagement at the People's Theatre, Syracuse, N. Y.

ALLIE CLARK, of the Clark Sisters, was a CLIPPER caller last week. She stated that they arrived from Alaska and will return in June.

THE EMPIRE VADEVILLIANS, L. M. Erick, manager, opened at the Auditorium, Baltimore. Johnstone Bennett has a special set of scenery; also Felix and Barry. The show is traveling in a special car. The advance sale at Pittsburg is the largest that the Burlesque has ever had.

THE EXPOSITION FOUR, Alexander Patton, Brady and Alexander, the musical experts, played the Novelty in Brooklyn last week. They are working on a novelty which they will produce in the near future.

NOTES FROM GUS HILL'S ATTRACTIONS.—Gus Hill recently made a tour of inspection and incidentally was present at several openings of his enterprises. "The Royal Lilliputians" broke all records at H. R. Jacobs' house in Albany, the matinee attendance reaching the thirty-four hundred mark, and the performance surpassed all expectations, the verdict being that it is a genuine surprise from start to finish, the little and big people both thoroughly enjoying it, and throughout was considered a big spectacular hit. "Lost in the Desert" also opened in Yonkers, to a house packed to the guards, and the numerous sensational scenes met with hearty approval, the rescue of the heroine by an Arab was witnessed in tier fashion to a second story height, creating a thrilling feeling, and the other startling situations were applauded to the echo. The New York Stars opened the season Oct. 6, at Elizabeth, N. J., and the performance was far superior to any ever given by this company heretofore. Robert Manchester staged the show and many new ideas were produced. All of Mr. Hill's enterprises have opened big so far, and the future looks bright indeed for his long list of shows which go on tour this year. "McFadden's Row of Flats" was in the vicinity of the floods of Texas, but got through safely, filling every date. Printing does not reach the agent at any of the points, but through his having stocked his bill trunk previously he was able to properly herald his attraction. Reports from all of Mr. Hill's companies now out are encouraging indeed; business is big.

HURTIG & SEAMON'S BOWERY BURLESQUERS NOTES.—We opened season at Hurtig & Seamon's Music Hall, Chicago. Our first part, a burlesque, "From New York to Peking," was a success. Changes of costumes for musical numbers, which are as follows: "The Japanese Maidens," "The Broadway Johnnies," "The Sailors," "The Water-mans on Boys," "The Rosebuds" and "The Allied Nations," all of which were staged and written by the company manager, Andy Lewis. Our burlesque prize fight and Jewish minstrel act is a laughing hit. The olio is as follows: Neta Aymar, comic singer; Lewis, Elliott and Richmond, comedy sketch; the Taylor Trio, musical comedy act; the New York Four, singing and dancing act, and the two Irish Aldermen, Murphy and Nolan. Our burlesque is "A Shiek's Slave." It is full of bright comedy, and is a crackerjack finish for the first part and olio. Managers Hurtig & Seamon are very well pleased with our initial performances and say the Boweries are stronger this year than ever. Our prospects for a successful season look very bright. Among other members of the company are Lottie Lewis, who does a burlesque for her imitations of wax doll, which never fails to respond to an encore. Our chorus is as follows: Helen Bates, Isabelle Maxwell, Luzette Georgie, Lillie Lewis, Hazel Grant, Eva Williams, Miss B. Homer, Miss Moore, Blanche Clayton and Nellie Coughran.

M. M. THEISE'S WINK, WOMAN AND SONG Co. NOTES.—We opened the season at the People's Theatre, Cincinnati, turning people away after noon and evening. The weather is hot, and has been ever since we started out, but we have been doing remarkably well notwithstanding. We open with a first part which is a revelation to the public, entitled "The Vaudeville Craze." Then follows our olio: Kine and Gotthold, the Racket Brothers, Gilbert and Goldie, Jenny Eddy Trio and Sheehan and Kennedy. Our closing burlesque, "The Real Mr. Kelly," is a laughing farce, our finale causing the audience to roar.

DRY, SHAW BROS. and MACK'S IMPERIAL MINSTRELS opened the season at the Casino Theatre, Camden, N. J. The curtain rose on a beautiful part. The ballads were all well rendered by Leon Fox, Winfred Bender and J. A. Shadrack. The end men were Shaw Bros., Tony Baker and Harry Shunk, with James Miller, interloper. The olio opened with the Quinlan Bros., club swingers, followed by Harry Shunk and his loggie, the Quinlan Bros., musical act; Shaw, Miller and Shaw in a sketch. The show was brought to a close by Redway, Duffin and Reacy, in a new casting act.

DAYE FOY, once famous as a minstrel, is in the Philadelphia almshouse, dying of uremia. He is 48 years old. In 1897 he deposited his savings in the Corn Exchange National Bank. One year later he drew the whole amount and last July when he was found in a pitiable condition in the basement of a vacant building, he had not a cent left. Since that time he has been in the hospital.

THE STUART DAWSON COMPANY is playing in New York State. The season is only for four weeks. On Nov. 5 Mr. and Mrs. Dawson will return to play, opening dates, opening at Tony Pastor's Theatre. They have a novelty in pictures that has never been presented till this season that will be one of the features of their act.

WM. C. MURPHY, of the Marvelous Dunham Burlesque, is in the Philadelphia almshouse (non-professional) was married Oct. 6, in this city.

THE RAZARS have been compelled to cancel several dates owing to J. Thos. Razar's illness. NELLIE BURT has commenced rehearsals for her new act, entitled "A Rag Time Farce," in which she uses two pickaninnies and eleven pieces of trick scenery. The act opens at the Grand Opera House, Syracuse, N. Y., week of Oct. 10.

DENHAM'S VADEVILLIANS opened at Kingston, Ill., Oct. 1. The company is booked through Illinois and Indiana till Spring. Roster: W. D. Denham, proprietor and advance; Chas. McArthur, Denham manager; Denham's musical director; Mrs. E. E. Armstrong, musical director; V. D. Denham, Mrs. W. D. Denham, Dan Summers, Mrs. E. P. Armstrong, Bessie Denham and Chas. McArthur, Jess Denham, Master Tom Denham and the Denham tots, Claude and Martie.

ALDERMAN SMITH gave Joseph Oppenheimer and company the theatre for the night of the Thursday night, and afterwards a supper at the Occidental Hotel, which lasted till early in the morning. There were one hundred and fifty plates laid, the tables and dining room being beautifully decorated. There were songs by Nellie Hill and Hattie Louisa, Louis Jukes, Annie Morris, James Driscoll and Clarence Quarter. The olio included: George Totten Smith, Mr. Killen, Joseph Snow, Cliff Farrel and Harry Thomson. The party was treated to a surprise by Hattie Mills, she presenting the "ice man," better known as the "knocker," with a beautifully carved wooden mallet. Mr. Oppenheimer made a short speech to his friends and the party broke up agreeably.

THE FOUR OLDFANS, having closed a season with Pain's "Battle of Manila," are now playing the Dallas State Fair and Exposition, with San Antonio to follow.

THE HARRISSES write from London as follows: "Newspapers here do not know how we are doing. This is our third time in Europe, and the public and managers did not forget us. Manager Chas. Morton has re-engaged us for twelve weeks longer, making sixteen weeks in all. We are all booked up for over a year ahead, and everybody is after us."

### LOUISIANA.

New Orleans.—At the Grand Opera House (H. Greenwall, manager) the Baldwin-Melville Stock Co. did big business, having S. R. O. matinee and night performances week of Sept. 30. The new company is becoming very popular, while Blanche Seymour and Ann Magregor, of last season's company, are prime favorites. For week of Oct. 7 "The Three Musketeers" is the bill offered.

CRESCENT THEATRE (W. H. Rowles, manager).—"The Man-of-War's Man" did a splendid business during the past week. W. A. Whitecar, who is a big favorite here, was given a rousing welcome. The supporting company is very good, while the stage settings are first class. For week of Oct. 7 "The Sorrows of Satan" is billed.

TULANE THEATRE (W. H. Rowles, manager).—Frederick Warde and company presented "The Duke's Jester" during the past week, to good business. The stage settings and costumes were first class and Mr. Warde was compelled to make curtain speeches during his engagement. For week of Oct. 7 "The Belle of New York" is underlined.

NOTES.—A handsome archway of marble and pressed brick is now being erected, under the supervision of Col. Bowles, to enhance the Tulane and Crescent Theatres. Max Plohn has returned home and resumed his former position as treasurer of the Tulane Theatre.

### OUR LONDON LETTER.

(FROM OUR OWN CORRESPONDENT.)

LONDON, Eng., Sept. 26. The current sensation in Theatrical circles here and, so far as that goes, among the general playing public as well, has been the retirement of Evelyn Millard from the cast of "The Jockey's Carnival," the new comedy, by Henry Arthur Jones, which is to be produced by Charles Frohman at the Duke of York's Theatre this evening, after a postponement of four days brought about by the lady's sudden resignation of the part for which, as leading lady of the company, she had been engaged and partially rehearsed.

The circumstances briefly are as follows: The character is that of a wife with an intensely jealous husband, who is led to suspect that she has been the mistress of a valet employed by his father. The intimacy is supposed by the jealous husband to have occurred some time previous to his meeting his wife, but it is an unfounded suspicion based on the valet having at that time posed as a gentleman of position and had a flirtation with the lady, who wrote him some foolish letters which he uses for blackmailing purposes. Miss Millard was called upon to use the expression that she was guiltless "as surely as my unborn child is yours."

Miss Millard was married last July to a wealthy non-professional named Coulter, and her reason for objecting to the line in question is thus stated in a letter to the press: "In answer to the statement that I admitted I could speak the lines with perfect propriety in twelve months' time, I made use of no such expression, and I am amazed that such a vulgar statement could have been made. I have been asked, 'What I did say was that I felt the lines were objectionable and trying for an actress to speak; and, under any circumstances, I should have begged Mr. Jones to alter them; but the publicity given to the fact that this would be my first appearance on the stage after my marriage rendered them in a case doubly objectionable, and it was absolutely impossible for me to speak them in the emphatic manner on which Mr. Jones insisted. I did not care to hurt Mr. Jones' feelings by alluding to the fact that this was not the first time that lines had occurred in a play of his that an artist had felt it impossible to speak in public, and may add that I have yet to learn that the position of an actress deprives her of all right to consideration as a woman, and that she is compelled to speak lines which she instinctively feels from her lips would be distasteful to the public, even if they have been written by Henry Arthur Jones.'

She also states that under her contract she was not bound to play the part, and that "it was only out of regard for Mr. Frohman and at his express desire that I consented to appear in Mr. Jones' piece at all." Her slap at the author for having previously written lines that were objected to by an actor is based on the row over certain expressions in the play, "Carnac Sahib," which failed at Her Majesty's last season, and which Lewis Waller declined to speak on the ground that they were not such as a gentleman would use in conversation with a lady. The result was that Mr. Tree conducted the rehearsals and Mr. Jones withdrew.

Miss Millard's part will be played by Edith Wynne Matthison, a daughter of the late Arthur Matthison, dramatist, and Edith Wynne, the singer, and for some time past a member of the Royal Family. Her part, Mr. Tree in the play is to be filled by Winifred Arthur Jones, a daughter of the author of "The Jockey's Carnival."

Vaudeville Theatre.—"Self and Lady," a farcical comedy, in three acts, by Pierre Decourcelles, produced Sept. 19. This is the initial venture of the joint management of this popular Strand theatre, and the public has been very well pleased. The piece is of the most stereotyped Palais Royale sort, and its mechanism is an old story to French dramatists who write lively farces, and the playing public who get them hot from the original source. The play is being played in England and the United States. The "cooling" process takes place during the period of translation, or rather adaptation, "but who it was that cooled this one for Mr. Frohman, the programmes do not state." He had a pretty warm dish to work on, and there are some who think that the adaptation was a bit of a dash to some members of the average audience. It is a farce of the "all hands on the spree" sort, with its well known "hotel, restaurant, incidents in private supper rooms, hasty disguises and all's well that ends well finish. The characters are a young notary and his young wife, an operative, and his jealous wife, an elderly "gay dog"—how well we know that aged Lothario—and a few other frisky people. The main incident is the posing of the notary as the tenor and the making of an assignment to his young and romantic wife, who does not recognize him in his disguise. As she makes the appointment to supper with a countess, he is not aware of her identity. Then comes the hide and seek process of fun making, and the explanations to wind up with and put an end to the complications. The acting is fairly good all round, and in some cases admirable. The comedy is by no means good, but the play is well played. The young notary, and he plays the part in that way which he has made his own. It is a combination of terpsichorean acrobatics, St. Vitus's dance and facial gymnastics, which he has made his own. The flexibility of the artist, Mr. Hicks' manner and rapidity in such parts would give an observant ostich indignation. He also makes a specialty of eccentricity in dress that attracts attention and, on this occasion, plays fresh tricks in that way with a remarkable frock coat and a dandy hat. The play is well played. Miss Brough was called on at short notice to fill the part she made such a hit in, as Agnes Miller retired in a "huff" from the cast on the date of the London production owing to a disagreement with the stage manager at rehearsal. The theatrical reporter is all singing the praises of Miss Brough for "consenting to take a few words to the notice," but they forget that she had studied it for some time and had been "kindly released" by Mr. Frohman so that she might join the cast of the forthcoming play at the Lyceum.

The play was preceded by a one act piece called "The Veil," which was a new incident of the present troubles in China.

Drury Lane Theatre.—"The Prince of Peace, a New and Original Drama of Modern Life," by Cecil Raleigh. Produced Sept. 20. In boldness of conception and in pictorial impressiveness the "Autumn annual at 'The Lane' is a fitting successor to the long list of stupendous productions in melodrama which have been born of late years on the stage of the national theatre of England. Its boldness consists in the linking of sensational incidents with an English statesman and government offices of the highest class, and its pictorial splendors are the result of a superb stage fitted with every modern appliance and a very rich treasury of stage effects. The way of lavishly expending upon the production, Mr. Collins, the managing director of the company that leases Drury Lane, has become an expert spender of large bunches of money on stage displays, and the substantial profits that accrue therefrom show that he gets good value for his money. It is a case of casting his plum cake upon the waters and getting it back after many nights, not only with the original plums but heavily gilded as well. His is indeed a pleasing job.

The key note of the story is the villainy of Marcus Benton, a member of Parliament, who is in love with the daughter of the Earl of Derwent, the great statesman. The daughter, Lady Kathleen, is in turn in love with a young M. P. named Harold Vincent. She is also an amateur nurse, and while at the deathbed of a man named Vine, who is in the accident ward of St. Thomas' Hospital—known to all American visitors to London as the splendid series of buildings across the river from the House of Parliament—she learns from him of an embezzlement which has made a man's fortune, but for which

Vine was punished. He took the blame and the consequences because the real thief had promised to keep his wife and child from want and to pay him a pension when his term of imprisonment was at an end. These conditions the rascal has fulfilled in a very shabby way. Vine dies without revealing who the bad man was, but not before Lady Kathleen has promised to seek for his wife and child and aid them.

Then the bad M. P., learning that the lady is going to marry the good M. P., pours a poisoned drink into her ear and makes her believe that the good M. P., Mr. Vincent, was the rascal who Vine had mentioned, and Lady Kathleen declines at the altar in Westminster Abbey to say the words, "I will." Later on, she learns that Vincent is as good as gold, and the sunshine bursts forth upon their future.

In the intervening period many exciting things occur. The Earl of Derwent becomes possessed of a state secret that it revealed to Russia, means the death of 5,000 British troops. As a rule the death of 5,000 British troops at an enemy's hands means the wiping out of an equally big batch of the enemy, and a good many more. Therefore the secret that the Earl of Derwent has discovered is of the greatest importance. The rascal who has committed suicide, and he makes such leading investigations in the House of Commons that the Earl gets wrought up to the pitch of almost confessing that he fired the shot, and nothing stops his confession except his falling dead.

Benton, the bad 'un, comes to his proper end by being drowned in a sinking yacht after being hampered by a Chinese servant who he has bullied, and who prevents his escape.

The great "show" scenes are in the hospital, in the terrace of the House of Commons, in the great chamber of the House of Commons, in Westminster Abbey, a fashionable skating rink, and on board the yacht that is run down by an ocean steamer. All are very effective, the Abbey scene remarkably so, and those on the terrace and at the skating rink afford the necessary opportunities for the dressmakers' and milliners' end of the game, always a very important factor in the Drury Lane melodrama. The London press devotes about as much space to the frocks as to the plot, the scenery and the acting combined.

Henry Neville is the leading actor, and his Earl of Derwent is a strong and vigorous performance, while Cooper Cliffe is a villain of sufficient depth to excite the intense hatred of the pit and the gallery. Letitia Fairfax is sweet as the heroine; Frank Anthony is shadowy as the hero, Mr. Vincent, because he has no choice but to be shadowy, and Mrs. Cecil Raleigh, the author's wife, has a part that gives her ample opportunities of displaying her ample charms in gorgeous costumes. A very admirable bit of that of the lady superior of a convent, taken by Beverly Stigaves. In all there are close upon five and thirty parts, and the list of those who play them includes: Charles G. Allen, Charles M. Lowe, Alfred Buckwalter, Frank Emney, Ernest Lawford, Eugene Mayner, Lewis Edgards, Howard Mues, Mrs. Fawcett, Birdie Sutherland, Mary Brough, William Morgan, Wilton Heriot, Maurice Dindley, A. L. Heveaux, Ed. Morgan, Eileen Concanen, Margaret Brough, Miss Valli Valli, Ella Capel, Edith Russell and Noel Gordon.

Of the storm of pros and cons regarding the affair I will send you some notes next week.

An important engagement for New York is that of Willie Edouin for the leading comedian's part in the production of "Florodora" early in November, and he may be accompanied by Sydney Elliston, the stage manager of the Lyric here, where the piece is having a prosperous renewal of its run. Mr. Edouin is one of the most successful comedians in his strongest feature here, and his going to New York has created a good deal of surprise, especially as he is engaged for "The Silver Slipper," the musical play that is to succeed "Florodora" at the Lyric when a successor is needed. His New York engagement must be for two weeks, and there are rumors that Arthur Roberts may break his provincial tour with his new piece and fill Edouin's place in his absence. He sails Oct. 27. Tom B. Davis, the Lyric's manager, "has hopes of being in New York to see Mr. Edouin make his bow in 'Florodora'."

Edouin's first appearance in London has engaged Beryl Somerset—one of the original cast in "Florodora," by the way—Dorothy Hanbury, Rhoda Windrum and Miss Halard, for their forthcoming production of "A Parlor Match" at Terry's. All four are very pretty girls.

Sir Henry Irving will organize a performance for the benefit of the Galveston sufferers, and it will be a capital programme, you may be sure. It is to take place at the Drury Lane at a matinee Oct. 16. The benefit matinee at the Shaftesbury, 22, by "The Casino Girl" Co., was a decided success. Mr. Hart, who plays Ben Muley in that lively show, has, I hear, the English rights to "Wang," and has the idea of producing it in London in the Spring. It is well known in advance, through the association of De Wolf Hopper's name with it, and the prospects at one time of its putting it on during his visit here. Another Shaftesbury Theatre rumor is that Mr. Lederer—who is due here early in October—may produce "The Belle of Bohemia" as "The Casino Girl's" successor, either at the Shaftesbury or at Mr. Leoford's as yet unfinished theatre next door to the Lyric. The story that Marie Tempest may take her "Nell Gwyn" play to New York is based on a very slight foundation, very slight, indeed.

Sir Henry Irving has abandoned his project of producing "Manfred" at the Lyceum early in the year. His provincial tour in repertory begins at Manchester, Oct. 22, and closes at Brighton Dec. 22. After a few weeks' rest he will tour the principal London suburbs and reopen at the Lyceum in April, with a new play or revival. The forthcoming drama at the Lyceum—written for Jacob Hicks and G. Lafreny—has at last been named "For Auld Lang Syne," the fourth title chosen for it.

Frank Curzon seems to be looming large as a factor in London's theatricals at present. In the current advertisements his name appears as "sole manager" of the Prince of Wales's Theatre. Marie Tempest is starring in "English Nell," sole manager of the Globe, where "Colonel Cromwell" is the attraction. Lessee and manager of the Strand, where "In the Soup" still draws very well, and lessee of the Avenir, where Charles Hawtree is doing so well with "A Message from Mars," is said to be the trouble in China has decided to leave London manager to change his plans for presenting "Aladdin" as this year's pantomime, as has been intended.

Mrs. Brown Potter is to recite "The Charge of the Light Brigade" at the annual concert given by T. H. Roberts for the benefit of the survivors of old soldiers who were among the "six hundred." It will be given at St. James' Hall Oct. 25.

In reporting the return from the United States of Mr. and Mrs. Tom Murray "The Sporting Times" says: "Tom is that rare avis, a modest American actor, and if he will play a bit of his difference will occupy the position to which his merits entitle him."

John Hollingshead's son, Edward, is general manager of Warwick Major's theatre, the Royal, at Hereford.

Gentry, the French actor so well known as a leading member of Bernhardt's companies, visited a Paris asylum for men whose minds have been wrecked by liquor. In order to study them for his part in "L'Assommoir," he was so harrowed by the horrors of the place that he refused to make a second visit. He has made a jealous stir in the ranks of the "legitimate" profession in Paris by engaging a well known music hall singer, M. Claudius, to play a part in the coming revival.

The Baroness De Rush, who before her marriage was the well known opera singer Pauline Jordan, has presented her husband with a daughter.

Little Tich has been touring in Scotland for some time, in spite of the report of his

being at continental halls. He goes to Paris early in October, opening at the Olympia.

Eph. Thompson, the gigantic colored man whose trained elephants are so amusing, is now at the Palace after a long engagement at the Folies-Bergeres, Paris, where he and his ponderous pets are immense favorites in every sense of the word. He is a Philadelphian by birth and got his training from boyhood in Forepaugh's Circus.

The exhibitions given at the Crystal Palace by the "champions" from the Kansas City Fire Brigade won unstinted praise from the London press. Chief Hales, his dozen men and the favored horses all came in for a share of it, and one critic was particularly struck by the fact that when the chief smiles he "shows a fine row of golden teeth."

"The Wedding Guest," the new play by J. M. Barrie which Arthur Boucher is to produce at the Garrick 27, has been rehearsed under the eye of Dion Boucicault, who is acting with Mr. Boucher at the Criterion in "Lady Huntworth's Experiment." The Barrie play is somewhat one to run, there being no fewer than thirty characters on the programme, twenty-two female and sixteen male.

Both the West End "Nell Gwyns" continue to boom, but the run of the Haymarket version must close at the end of the original six weeks arranged for, and it will at once be taken on tour so that Miss Gwyn can through the aid of Paul Kester, the American author of the play, can educate the provincials up to believing Nell to have been a most proper, dignified and ladylike person instead of what she was, a very frivolous and very naughty person indeed. The Marie Gwyn version will continue to play in London until it has run its length at the Prince of Wales, as the provincial is probably to be made by the London co. Miss Tempest's similarity in some way to Lady Bancroft, when the latter was a great popular favorite with London playgoers as Marie Wilton, has suggested to some writers the desirability of Miss Tempest's taking some of Marie Wilton's best parts later on. Polly Eccles, in "Caste," was a famous one.

"The Grand Order of Water Rats" have changed their headquarters from the Kensington Social Club to the Old White Horse at Brompton, where they are flourishing variety association first organized ten years ago.

Paul Mill, the well known entertainer, was married last week at Lowestoft to Mary Thorne, a London lady.

The death is reported in Dublin of "Albion" McDonald, for some years manager of the "Mechanics' Music Hall" in the time of J. P. Gaffney.

The original of the play called "The Girl from Maxim's" has passed its 500th performance in Paris.

Willie Ersear has started on a globe trotting business tour. His first visit will be to Egypt.

Among Jackson and Percy Bishop, both well known music hall artists, were married recently at Liverpool.

"The Middle Up," an American musical comedy, by Sydney Sydney, music by Henry Vernon, "additional lyrics" by Jas. J. Benson, and "special musical numbers" by Leslie, was successfully produced at Oldham recently.

Horace Glimmer, well known in theatrical and musical circles, has sailed for Australia, having made arrangements to represent some leading music publishers in the colonies. George D'Albert, the vocalist, leaves for a tour of the colonies at the end of the month. He will visit Australia, New Zealand, the Northern Polytechnic, Holloway Road, 27, when a large number of well known artists will appear. Marie Lloyd returns to town in December for a brief stay, and she, soon after Christmas, will also sail for Australia. Among the latest items from that part of the globe, that after an absence of eleven years, Billie Barlow reappeared on the Sydney stage at the Tivoli Theatre with as great success as of yore.

The result of the voting of the Drury Lane Theatre shareholders on the subject of curtailing the numbers of the directorate from 7 to 5 was a large majority being in favor of the reduction. At the meeting on the 31st ult. it was proposed that the two retiring directors, the Hon. J. A. De Grey and R. C. Richards, should be re-elected; but on a show of hands the motion was lost, and the above mentioned voting demanded. 270,000 votes are thus saved.

Aug. W. Juncker, a musical conductor and composer, has arrived in London, bringing with him two new MSS. operas, one of which he has produced with success in Australia, and a number of songs. Mr. Juncker comes recommended by the N. S. W. Government and J. H. Williamson, the Australian theatrical manager.

The autograph manuscripts of Bellini's operas, "Norma" and "Beatrice di Tenda," have been secured by the Italian Government for the National Academy, to prevent them from being sold to a foreign bidder.

"La Goulue's" illness, which has been at large since at Chateaufort, is undoubtedly a mild specimen. The Parisian ex-dancer from Montmartre has a menagerie in the town mentioned, and it was from this that the animal escaped. It wandered through the streets, and meeting an old lady sniffed at her. She, thinking that the beast was a big dog, stroked it on the head, and then walked away. The lioness subsequently went to a cowhouse, where it was found by its owner and her assistant, who led it back to the show.

Wybert Reeves, after being ten years lessee of the Theatre Royal, Adelaide, and introducing about every new variety act that has visited Australia, has decided not to renew his lease, which expires 30, but to return to England. It is twenty years since he arrived in Australia to play starring engagements not to exceed two years. Instead of returning, theatrical speculations and management have detained him ever since.

The success of the lottery on behalf of the French Dramatic Artists' Association is doubtful. An issue of 1,600,000 tickets, at a franc each—\$20,000—was authorized, but notwithstanding the bait of large money prizes the public are fighting shy. M. Coquelin, who reckoned on the sale of all the tickets before the end of this month, and that over \$200,000 would come to the coffers of the association, is disappointed by the poor results obtained so far. He and his brother have been indefatigable, but the making scarcely any effort to dispose of the tickets, the excuse being that "money is tight."

Interest has been aroused at Queen's Hall by Manuel Gomez's improved clarinet, which is pitched in B-flat, but not only can the low E-flat be secured, a note half a tone lower than is possible on ordinary B-flat clarinets, but increased executive facilities are secured, and the A clarinet can be dispensed with. The tone of the instrument is remarkably rich and full. This, no doubt, is in considerable measure owing to Mr. Gomez's skill as an expert and to the fine workmanship of the makers of the new model, but inasmuch as the improvement makes for



**Fourteenth Street Theatre (J. Wesley Roseengue, manager).—"Lost River,"** a drama, four acts, seven scenes. The play was originally acted at the Hyperion Theatre, New Haven, Ct., Sept. 25, was given its local initiation at this house on Wednesday evening, Oct. 3. The play, which is by Joseph Arthur, depicts in dramatic form the life of a number of natives of Southern Indiana, along the curious Lost River, and by contrast with the fashionable visitors to the springs at West Baden. Bob Blessing, a young New York contractor, has been building an aqueduct across Lost River, and has fallen in love with a sweet little wild creature, Ora, who is loved by a grumpy mother near the scene of his labors. But Gladys Middleton, the imperious daughter of his partner, has determined to win him for herself, and with this end in view has induced her brother, nicknamed "Buster," to bring her to West Baden. Her success for the little understood and suppressed by her rage when she finds in her a rival for the affection of Bob, and henceforth her efforts are all to ruin and disgrace Ora. Bob himself is not without enemies, one Bill Cloucks, who has been in love with Ora, retaining bitter recollections of the preference of her to his. The love affairs, and becoming a confederate of Gladys for the purpose of breaking off the match. He goes even further, and because Bob had been behind in his payments, owing to old Middleton's negligence, Bill excites the laborers on the aqueduct to rise in rebellion, and attempt to kill Blessing. Ora saves her lover, and is thrown into the aqueduct, whence she is rescued in the nick of time. Old Middleton arrives with the money to pay off the strikers, and discovers that Ora is his long lost daughter by a former marriage. Bob and Ora are now happy, and Gladys learns this "pride goeth before a fall," and her only consolation is provided by "Buster" Middleton and Angie, a little Dutch maiden with whom she falls in love; good hearted, but unsophisticated old Grandma Gates, Gabriel Gates, a "kin chaimer," Ezra Cookus, the town drunk and leader of the country orchestra, old Uncle Revins, and several other quaint types of Lost River characters, who are skillfully contrasted with some ultra-swell visitors to the springs. The good sized audience was exceedingly friendly and made a demonstration at every opportunity. There are several sensational scenes, with much of the action, which are ingeniously contrived and well executed. The presenting company has been selected with care, and gave the play skillful treatment, Wm. Courtleigh, P. Aug. Anderson and Eugene Hiss Lawton being notably excellent. Mary Sanders enacted the role of the mother, with fine effect, and she is an instant and enduring popularity. Mr. Arthur was called upon for the first time in which he voiced the belief that in "Lost River" he has written a worthy successor to "Blue Jeans."



His friends, who seemed to comprise the greater part of the audience, gave his sentiments vigorous endorsement. The play is certainly excellent and most interesting, but when it gets settled on its run the cash paying public will have to make the final decision. Certain it is that the play deserves to succeed, both because of the merit it possesses in itself and the excellence of the presenting company. The cast: Robert Blessing, Wm. Courtright, Middleton, John Winthrop; Claude Middleton, Hans Robert; Gladys Middleton, Eugenie Thais Lawton; Bill Loucks, P. Aug. Anderson; Ezra Cooks, Chas. Abbe; Gabriel Gates, James Luskay; Alexander Pickles, Dan Williams; Bard, H. M. Anderson; Big Jake Wolf, Frank Beal; Ona Levine, Fred Watson; Mother Wirtz, Mrs. Preston; Ona Mary Sanders; Angie Volmer, Mabel Talli-terro; Grandma Gates, Ada Dwyer.

**Broadway Theatre (A. W. Dingwall, manager).**—Metropolitan players were on Monday evening, Oct. 8, afforded the first opportunity to witness and pass judgment upon the new romantic drama, "Marcelle," by Eugene W. Presbrey, which was written especially to introduce Blanche Walsh as a single star of much brilliancy in the theatrical firmament, and which was produced on this occasion under the direction of Joseph Brooks and Stern. This play received its premier representation at the Academy of Music, Montreal, Can., on the evening of Oct. 1, by Miss Walsh and company, and favorable reports were received regarding it. Although the weather was decidedly disagreeable on Monday night, the falling heavily and persistently, first nighters faced the elements to test the seating capacity of the theatre, and they extended a most cordial welcome to the talented New York actress whose ability they had already learned to appreciate, and who, by her performance of the title role, strengthened the good opinion previously formed. The story of the play, which deals with people and incidents of the Huguenot period, the scenes being laid respectively in France and Canada, is told on another page of this issue. Like all the productions of Manager Litt, the play as here presented bears the response of close attention to detail; the costumes and the scenic embellishment are true to the period to which the story relates, and the presentation fully deserved the praise bestowed because of its artistic merit. Miss Walsh's portrayal of the heroine was forceful, and the enthusiasm it aroused in the audience was well shown in the fourth act, which showed how deeply the audience were impressed by the exhibition of her powers. She was ably supported by that admirable actor, Joseph Kilgour, who personated with many dignity and strength the role of Robert Hardy, a Harrold Russell, who was excellent as Chevalier De Brissac; by Algernon Tassin, as Raoul De Varney, and by Frederick Perry, as Chevalier Bigot, while the others in the cast generally well sustained the characters assigned them. Curtain calls were frequent during the evening, and after the close of the play, in response to repeated vigorous demands, that would not admit of denial, appeared and expressed his thanks for the favorable reception extended his play, the success of which was most pronounced. The cast: Marcelle, Blanche Walsh; Robert Hardy, Joseph Kilgour; Chevalier De Brissac, Harrold Russell; Raoul De Varney, Algernon Tassin; Marquise, Emma Maddern; Arbo, Frank Sheridan; Manon, Katherine Power; Mira, Katherine Clinton; Beaudet, Thomas Lawrence; Mme. Beaudet, Emily Baker; Father Barbeau, Robert Gemp; Chevalier Bigot, Frederick Perry; Governor, Hudson; Eliza Rye, Chevalier Ramesay; Duatin Farum; Chevalier De Penn, George Foster; Captain Carron, Fred Harris; Sergeant, Forbes Curtis; Francois, Charles Dade; Rene, James Carr; Gypsy, Robert Harold.

**Miner's Eighth Avenue Theatre (Edwin D. Minner, manager).**—Miss Edith York Jr. made her bow to a good house at this theatre Monday evening, Oct. 8. Several times during the burlesque, "Cleopatra at Coney Island," she had reason to hide her head in shame because of the disgusting and unwarranted vulgarity of the person who personated the policeman. Signs of pitifully depraved ideas of comedy, her surroundings were congenial and attractive. "Padlock Bones" has been written by Geo. Totten Smith to serve as the introductory number, and the entire company unite in giving the auditor a lively and enjoyable half hour. The handsome costumes, the music and effective comedy prevail, and the way is agreeably paved for the olio, which opens with "Cliff Farrell's musical and vocal specialty," followed by Rube Hilton, in a comedy turn; Harry and Julia Seyon, in a comedy sketch entitled "Mrs. Butler Benders"; "Reception at the Hotel," by Hattie Mills, as "The Casino Girls"; Killen and Murphy, in "Celtic comedy"; Le Roy and La Vanion, triple bar performers, and closing with the Frederick Clarence Quartet. Then comes "Cleopatra at Coney Island," with Hattie Mills impersonating the title role. Many pretty costumes and a good deal of big vocal number was noticeable in which Hattie Mills led the chorus. The light effects were applauded. The show gave generally good satisfaction. Next week, Fred Irving's Big Show.

**Irving Place Theatre (Heinrich Conrad, manager).**—"Whitfield," a comedy, in five acts, by Frederick Hahn was presented here for the first time Monday evening, Oct. 8. On this occasion Marie Eisenhut made her debut, as Count Rene, and received hearty encouragement. Others in the cast were: Meta Runger, as Adele; Jacques Horwitz, as Bertrand; Harry Hamann, as Reardon; Heinrich Habrich, as Hanseler; Carl Emmerich, Jacques Lurian; Willy Frey, Carl Frischer, Adolf Teleyk and Gussie Frankel. The scenes are laid in Savoy. Time, fourteenth century. On Thursday, Oct. 11, will be presented for the first time, "Der Piebepfeil," "The Arrow." **Miner's Bowers Theatre (Edwin D. Miner, manager).**—T. W. Dinkins' Utopians is here this week. As the show was fully reviewed last week it remains necessary only to state that the programme gave full satisfaction at both performances on Monday, Oct. 8. The Three Hickman Brothers, in particular, secured a number of admirers. "Wanna, Mace & Co." introduced the company in full. Nellie Sylvester, Odell and West, and Frobel and Ruge completed the olio. Next week, Fred Irving's Majestics. **Murray Hill Theatre (Henry V. Donnelly, manager).**—"The Magistrate" is the play for this week, and with Henry V. Donnelly and Wm. Redmond as the two police magistrates, assisted by the capable company, Pinero's farce was well presented. Wm. Bramwell, Charles D. Waldron, Walter Allen, Charles Lane, Wm. E. Curtin, John Wilton, Thos. Coleman, Wm. B. Short, Rowland Hill, John Wesley, Ross Stuart, Dorothy Donnelly, Laura Hope Crews and Frances Starr were in the cast. Next week, "The Case of Rebellious Susan."

**Third Avenue Theatre (A. H. Sheldon, manager).**—A "Ride for Life" is the bill for this week, with Carrie Estlin in the leading role of Roxanna and Ross Snow playing the tramp, Happy Dan. The others in the cast are: Robert Harvey, Thos. Irwin, Bert Snow, Edwin O. Browne, Jos. P. Somers, Frederick Melville, John Stockton, Pat McFarland, Nash Hewitt, Ben Mason, Annie Allit, Little Virgie and Ross Rivera. Next week, "A Night in Chinatown."

**New York (Melville Stoltz, business manager).**—A "Million Dollars" began Oct. 8. This third week. The prices of admission to this house have been reduced. One dollar now secures the best seat at the night performance, and the seats of prices range from this amount down to 25c. The show on Wednesday and Saturday matinees the prices are 50c. and 25c.

**Proctor's Palace (J. Austin Fynes, general manager).**—In spite of the disagreeable weather this house held good sized audiences Monday, Oct. 8. The Great Dunham family made their reappearance and were heartily received in their aerial performance. Mr. and Mrs. Mark Murphy made a distinct hit in their clever little sketch entitled "The Seventh Son." Charley Case, in his funny and monologue, was rewarded for his efforts by hearty laughter and applause; Hamilton Hill's fine baritone voice was heard to advantage in several musical numbers; Anna Teresa Berger proved her mastery of the cornet in the rendition of solos that were thoroughly appreciated. Gira and Stephens' dog drama, "Nell's Friends," introduced several handsome canine performers. The Three Westons evoked music from several instruments, their musical efforts, combined with rapid fire cross talk, finding favor. Rae and Rascha, in their sketch, "Much Woman," faced well, and H. Eldrid was decidedly entertaining in his monologue specialty. Sisters Lawrence, singers and dancers, were a pleasing number, their acrobatic dancing and contortions going especially strong. May Hoy appeared to advantage in vocal solos, and a kaleidoscope with its display of the latest in the moving picture line and new views of travel, were continued favorites. Sunday's concert, as usual, packed the house afternoon and evening.

**Tony Pastor's Theatre (Tony Pastor, manager).**—The attendance in on Monday, Oct. 8, was on the capacity order. "The associates being compelled to content themselves with standing room only, both afternoon and evening. Montgomery and Stone top the bill with their clever and popular black face comedy, dancing and cake walking act, and seconded by their accustomed hits. Chas. J. Stein and Olive Evans are second features, with their presentations of Joseph Gorman's sketch, "Wanted, a Divorce." Emma Carus has third station, and won great favor through her dramatic singing act. Lyons and Crowley, in parodies and stories; the Ruby Sisters, in a diversified sketch; J. Knox Garvin and Jennie Platt, in "The Census"; Fostelle and Emmett, in vocal and musical comedy; Bicknell, clay modeler; Belle Hathaway's trained baboons and monkeys; Barrett and Learned, in "A Visit to the Widow"; Clayton and Deahon, in a comedy sketch; Thurman, in a musical number; Milla, La Toque, contortionist, and the American Vitaphone complete a bill of general excellence which won pronounced favor throughout. Chas. Cobern, who comes from England with strong heralding, will top next week's bill, which will also include favorite numbers provided by Ward and Curran, Hector and Lorraine, and Cook and Sonora.

**Star Theatre (E. J. Nugent, manager).**—Hayes & Lytton's Comedians, under the management of Geo. B. Reno, presented "A Wise Guy," for the first time at this house, Oct. 8. Although farce comedy has never shined to great advantage at this theatre, the capacity, in spite of the driving rain which prevailed, Edmond Hayes' artistic impersonation of the leading role had won fame for the farce last season, and, as most of the old company is retained, the excellence of the entertainment will doubtless be potent in rolling up a big week's receipts. The sketch Emily Lytton is missed from the cast, having been replaced by Dorothy Neville, but all the other principals—Ray L. Royce, Reno and Richards, Moreland, Thompson and Roberts, Raymond Findlay and Louise Montrose—are seen in familiar specialties, lively comedy and song numbers. Mr. Hayes' shows his well known histrionic abilities in a scene from "The Gladiator," and Miss Neville, the newcomer, shows many handsome gowns and contributes in person much worthy effort to the agreeable bill and good entertainment. The Dougherty Sisters add to the fun with a lively singing and dancing act. All told, the audience was delighted throughout the evening and expressed its appreciation in unstinted applause. The cast: Spike Hennessey, Edmond Hayes; Mike Teller, Raymond Findlay; Tom Tipton and Lydia Pinkham, Ray L. Royce; Lord Getchell, Chas. Thompson; Moreland; Henry Hopper and Ching Ling Foo, Joe Roberts; Tommy Tintype, Frank Richards; Willie Snaycol, Geo. B. Reno; Pips, Charles Trainor; Reddy, Geo. M. Darling; Gertie Wordenbitt, Dorothy Neville; Maude Teller, Louise Montrose; Una Teller, Minnie May; Thompson; Chas. Thompson; Chas. Doherty; Josie Phosier; Anna Doherty; Babe Hopper, Jean Cunningham; Daisy Dresser, Alice Lorraine; Bella Ringer, Lillian Stewart; Cherry Blossom, Katie Hayes; Miss Fortune, Lizette Rose; Miss Coquette, Elsie Grey; Next week, Williams and Walker, "Manhattan," (Raymond Findlay, manager). "Caleb West" began Oct. 8, fourth and last week. Grace George, supported by a strong cast, presenting "Her Majesty," is the next attraction, opening 15.

**Weber & Fields' Music Hall (Weber & Fields, managers).**—Standing room only, but a very little is left. The rising state of affairs at this house, where "Fiddle-De-Dee," and its all time, "Quo Vas I," began on Oct. 8, its sixth week. A burlesque on "Arizona" will replace the last named skit 18.

**Huber's Palace Museum (John H. Anderson, manager).**—Enoch, "the man of the year," is the reigning feature in curio hall week of Oct. 8-13, and proved a strong magnet at the opening attendance, which was up to the usually crowded conditions which prevail here. Other features are: Princess Jacqua, a snake and alligator enchantress; Wood's optical joint; Bertha Dion, aerialist; and Sam Furst, whistler. The stage show has been selected by Manager Anderson with his customary care and presents continuous entertainment, engaging Ada Jones, Fred Roberts, Matthews, Whitley and Bell, Felix and Chas. McCall, and Emmet, Dot Heywood, Billy Conlon and other specialties. **London Theatre (J. H. Curtin, manager).**—Jacobs & Lowry's Merry Maidens had its usual hearty reception, two good sized houses being in attendance Monday, Oct. 8. The first part, "Merry Maidens at the French Mill," has been fitted out with new business, new costumes and musical numbers and is full of action. Sam Rice's Hebrew is a funny creation and caused the lion portion of the laughs. Jack Conroy amused as Mike Flanagan and Ford West was cast as Bill Buster. James J. Lowry, Josie Flynn, Dot West, Minnie Schute, were also assigned prominent roles, and Nellie Hanly sang and acted well as Mrs. Hildyer. Devone and Schute were first in the olio, with an acrobatic comedy sketch; Josie Flynn sang several catchy songs; a series of living pictures were well staged with attractive models; John Conroy and James Lowry produced amusing songs and conversations; Ford and West were welcomed in their specialty, and Nellie Hanly sang several songs, with illustrations. "A Merry Maiden's Lover" is a new burlesque, and in it the entire company again appears to advantage. Maurice Jacobs in manager, Sam Scheller, musical director; Will A. Fynes, representative. Next week, Rice & Barton's Gaiety Girls.

**Empire Theatre (Chas. Frohman, manager).**—John Drew, in "Richard Carvel," is now in the fifth week of his engagement. He is playing to very large houses nightly, and at each of the matinees women crowd the house to the standing room limit.

**Ketcherbocker Theatre (Harry Mann, manager).**—Francis Wilson began Oct. 8, the fifth week and last fortnight of his engagement in "The Monks of Malabar." He will be followed Oct. 22 by Mande Adams, who will present Edmond Ross's latest play, "Laird."

**Proctor's Fifth Avenue Theatre (J. Austin Fynes, general manager).**—A varied and interesting bill of good sized audiences and attendance should be the result for the week. McIntyre and Heath, "The Kings of Black Face Comedy," present their laugh making sketch, "On Guard," and were given a hearty reception at the opening performance, Oct. 8. Cheridiah Simpson, in her musical specialty, was singing as ever, and was accorded a warm welcome. Wright Huntington, ably assisted by W. S. St. Clair and Jane Irving, presented a sketch called "A Stolen Kiss," and playlet and players scored immediate favor. Dave Lewis, the clever German comedian, monologued in his humorous style and created much laughter. Imogene Comer sang with her old time cleverness a number of popular songs and scored well. The moving pictures produced by Paley's kalatechnoscope continued to be a strong feature and evoked applause. J. W. Bingham, ventriloquist, was as entertaining as usual, and with his usual success. The Three Powers Brothers presented an excellent bicycle act, doing fancy, trick and comedy riding and winning well deserved favor. Others who entertained well were: Leon and Adeline, jugglers; West and Williams, comedians; the Davenport Brothers, comedians; Duelling and Brennan, singers and dancers; Leon and Adelaide, and Fred Howard, monologist. The bill for Sunday, 7, included: Marie Wainwright, Smith and Campbell, Isabelle Urquhart and company, Josephine Gasman and her pickaninies, the Three Lukens Brothers, and Carta and Mirziana.

**Kath's Union Square Theatre (E. F. Albee, manager).**—Seldom does this house present a roster which includes so many unfamiliar turns, and consequent novelty for these audiences, as it does for the week beginning Oct. 8. John W. Albaugh Jr. and stock company heads Wm. De Wit and Chas. J. Stein, in "Trouton," in which he is assisted by Beth Franklin, W. B. Charles and Thos. Slater. Mary Dupont and Charles Lothian are next in prominence, presenting a dainty comedy, entitled "A Sunday With Martha." J. K. Murray and Clara Lane are heard in a musical sketch, entitled "Heaven and Hell." J. W. Albaugh Jr. and Chas. J. Stein, in "Hercules," is also prominent in marvelous feats of strength. Harrigan, the tramp juggler, leads the list of familiar folk, and his comedy antics score roundly, as usual. Fields and Ward took several curtains on the merits of their comic singing and talking comedy, "The Bachelor Club," which includes Martin Cheeseman, Bergh Morrison, Harry Gunson and Robert Pollard, are another familiar group, and the ever popular American biograph continues in favor with new views. The entertainment otherwise enlists the efforts of Dan and Dolly Mann, in a character sketch, "De Wit and Burns," in an eccentric turn; Fred H. Caldwell, in songs and dances; the Three Schuyler Sisters, vocalists; Reed and Shaw, comedy acrobats; the American Comedy Four, vocalists and comedians; and Barrero and Jules, horizontal bar performers. Then, too, there is the new musical comedy, "The Kooker & Bial's Music Hall (N. Hashim, manager).—The current bill is fully up to the high standard set by Manager Hashim at this house, and the continued good business is proof that his efforts to please the public are appreciated. The opening performance, being little short of marvelous, Charles Bonelli, who has always been a metropolitan favorite, appeared here after a long absence, and in her pleasing songs scored one of her old time successes. Cushman, Holcomb and Curtis presented their musical comedy sketch, entitled "The New Teacher," and won well deserved favor. The act added new songs and dialect to the sketch, and it is now among the most pleasing skits in vaudeville. Prof. Herbert's trained canines performed many difficult feats, which won great applause. The high diving dog, "Dink," was a prime favorite, its performance being little short of marvelous. Charles T. Aldrich, the tramp juggler, mixed dexterity and comedy in a clever manner, earning much applause and creating laughter. Tom Lewis and Sam J. Ryan, in their comedy sketch, "Two Actors," held over from last week, were still one of the laughing bits of the bill. 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## THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (Limited)

ALBERT J. BORIE, GENERAL MANAGER.

SATURDAY, OCTOBER 13, 1900.

## RATES.

## ADVERTISEMENTS.

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Advertisements set with border 10 per cent. extra.

## SUBSCRIPTION.

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## Our Terms are Cash.

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THE NEW YORK CLIPPER,

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In France—THE CLIPPER is on sale at Brentano's news depot, 37 Avenue de l'Opera, Paris.

In Havana—THE CLIPPER is sold by the Diamond News Co., 97 Prado.

At Manila, P. I.—THE CLIPPER is handled by the Manila Book and Stationery Co., 128 Escolta.

THE NEW YORK CLIPPER publishes only one edition, and that is dated from New York.

## QUERIES ANSWERED.

No Replies by Mail or Telegraph.

ADDRESSES OR WHEREABOUTS NOT GIVEN. ALL IN QUEST OF SUCH SHOULD WRITE TO THOSE WHOM THEY SEEK, IN CARE OF THE CLIPPER POST OFFICE. ALL LETTERS WILL BE ADVERTISED ONE WEEK ONLY. IF THE ROUTE OF ANY THEATRICAL COMPANY IS KNOWN, REFER TO OUR LIST OF ROUTES ON ANOTHER PAGE. WE CANNOT SEND ROUTES BY MAIL OR TELEGRAPH.

## THEATRICAL.

N. E. B., Dunmore.—1. Standing room only. 2. The drummer who handles whistles, bells, and mechanical contrivances in the orchestra to produce special effects. 3. Col. F. Alston Brown, dramatic, 1358 Broadway. Jos. F. Vion, vaudeville, Broadway and Thirtieth Street, both in this city.

H. K., Brooklyn.—1. It is very difficult to obtain a position upon the stage, and we can in no way aid you, nor do we care to recommend any school.

E. L. K., Evansville.—We do not know where the poem can be had. Sam Bernard, at the Casino, this city, can probably inform you.

C. R. B., St. Joseph.—John T. Kelly is alive and is playing at Weber & Fields' Music Hall, this city.

G. E. F., Philadelphia.—The whereabouts of the party is unknown to us, but if you will address letter in our care we will advertise it.

W. A., Baltimore.—Address the party in care of THE CLIPPER.

A. F. S., Erie.—Watch our route list.

G. F. T. H., Hartford.—We never furnish information concerning the reliability of any one.

L. V. D., N. Y. Navy Yard.—See reply to W. A. in this column.

INQUIRER, St. Louis.—The play is not upon the road this season. Address Joseph Arthur, Fourteenth Street Theatre, this city.

C. D. S., Crest.—1. It is customary. 2. To prepare matter for newspapers and, if possible, secure its insertion.

J. M. C., Boston.—You probably mean the Elroy Stock Co. See route list in this issue.

A. L. B., Rushville.—Dan Rice died Feb. 22 of the current year.

Mus. M., Philadelphia.—See reply to G. E. F. in this issue.

A. L. B., Gladbrook.—The party is alive, but we do not know what he is doing. We never, in answer to queries, state the age of professionals.

J. F. A., Brocton.—1. You might add a globe, a table, a wheel and other articles according to your fancy. 2. We cannot quote salary.

MMR. E. L., Moberly.—The company you name is not known to us. Address a letter to your son in our care and we will advertise it.

J. M., Philadelphia.—We presume he will go upon the road after election, but he has not yet informed us of his intentions.

SUBSCRIBER, Providence.—Address James J. Armstrong, 10 Union Square, this city.

TRICKY, Syracuse.—1. We cannot quote salary. 2. Consult a vaudeville agent.

R. E. L., Chattanooga.—1. Advertise in THE CLIPPER for attractions. 2. We cannot tell the comparative merits of fairs.

L. M., Buck Creek.—Address the party in care of THE CLIPPER.

W. E. T., Decatur.—1. We cannot undertake to furnish such a list. 2. Five per cent. 3. It is.

E. H., Ottawa.—See reply to G. E. F. in this column.

J. T. E.—See Collier, 207 West Fourteenth Street, this city.

A. L., Baltimore.—The letter is still here. ANXIOUS, Brooklyn.—Andrew Mack played "Myles Aroon" in the Bijou Theatre, Brooklyn, Oct. 5-10, 1896.

E. J. G., Brooklyn.—Blanche Walsh made her professional debut Sept. 1, 1898, at the Grand Opera House, Brooklyn, in "Siberia." Leslie Carter made her professional debut Nov. 10, 1890, at the Broadway Theatre, this city, in "The Ugly Duckling."

W. K., Fairport.—Address the party in care of THE CLIPPER.

H. G. B., Erie.—C. Elsemann, Plainfield, N. J.; Wendt, Broomton, N. J.; Baker, Cleveland, O.

H. I. S., Boston.—1. Auger & Bauer, 50 Rupert Street, London, Eng. 2. H. B. Marinelli, 20 Rue Talbott, Paris, Fr. 3. The Era and The Stage, London, Eng.

M. E., Toronto.—Address M. Witmark & Sons, 8 West Twenty-ninth Street, New York City.

D. & H., Syracuse.—"Vanity Fair," dramatized from Thackeray's novel of that name, by John Brougham, was produced Jan. 25, 1849, at Burton's Chambers Street Theatre, this city, with Mr. Burton and Mr. Brougham in the title roles. Mr. Chapman essayed the role of Rebecca Sharp. We know of no production of any version of this play in England except "The Adventures of Becky Sharp," Langdon Mitchell's version, which was presented Sept. 1, 1890, at the Theatre Royal, Brighton, the performance having been given for copyright purposes.

M. E.—So far as we know the party has not appeared on any stage this season.

G. B., Niagara Falls.—Address the party in care of THE CLIPPER.

H. B., Jersey City.—See reply to A. W. G. in this column.

N. A., Boston.—1. We have heard no report of the death of the party you name. 2. It will cost one dollar. Send to the Librarian of Congress, Washington, for blanks and instructions.

F. W. P., Troy.—1. Address Arthur W. Tams, 109 West Twenty-eight Street. 2. Address Fisher, 125 Broadway, New York City.

G. K. B., Chicago.—We do not know what engagement the party has made for this season. He may be addressed in our care.

F. E. M., Conneautville.—We never indulge in comparisons of that sort.

H. A., Fairmount.—Address Harold Roorbach, 132 Nassau Street, New York City.

A. W. G., Portland.—The whereabouts of the parties is unknown to us. Address letter in our care and we will advertise it.

Mrs. J. G., Buffalo.—See route list in this issue.

## CARDS.

C. W. S., New York City.—You have been misinformed: one suit does not take precedence of another in draw poker, the difference in value of hands depending upon the cards composing them.

F. R. P., Brooklyn.—A straight flush composed of hearts does not beat one of like sequence composed of any other suit; they are identical in value. See answer to "C. W. S."

M. A., New York City.—No; if a player in three handed pinocle fails to take a trick he loses the meld he may have made in that hand.

A. MONTANIAN, Helena.—The player can raise the build to suit, but cannot take it until it is his turn to again play.

P. H., Brooklyn.—A did not have to take another trick, his meld of 60 winning him the game.

H. A. D., New York.—C had the right to "straddle" B's blind, but could not raise it above the limit agreed upon.

## BASEBALL.

J. B. K., Baltimore.—When two games are scheduled to be played on the same afternoon the second game is forfeited in favor of the club not at fault if it is not commenced within ten minutes of the time of completion of the first game.

## RING.

E. B., Flatbush.—Chris Lilly was born at Liverpool, Eng., Dec. 25, 1822, and came to this country while in his teens. His P. R. career was as follows: Beat Joe Murphy at Kingsbridge, N. Y., in 1846. Lilly was first round; beat Tom McCoy at a spot between Yonkers and Hastings, N. Y., Sept. 13, 1842, 120 rounds being contested, and the battle resulted fatally to McCoy; Lilly was arrested, tried and fined \$500, April 11, 1844; beat Harry Burchell, thirty-four rounds, at Natchez, Miss., in 1846. Lilly was first round; killed on board the Gaulemian war brig, Santiago, while engaged in trading with the Nicaraguans, Feb. 16, 1857.

H. K. P., St. Paul.—Bob Fitzsimmons was born in England, June 4, 1862.

## TURN.

J. F. P., Hopkington.—From your statement we would assume that the bet be declared off, and the money be returned to the bettors.

## MISCELLANEOUS.

J. Q., Boston.—Write to Dick & Fitzgerald, 18 Ann Street, New York City, stating what you want.

G. F., Philadelphia.—We do not remember having published such an article as you refer to, and a search through our files has failed to bring it to light. Consult a lawyer, or write to Washington for the information desired.

C. T., Cass Lake.—The percentage question has always been a matter of dispute. It is difficult of solution by mathematical calculation, and cannot be satisfactorily demonstrated by practical play. But it is reasonable to presume that the greater the number of chances taken by the player the greater is the percentage of the house. As a disinterested party, however, and in justice to both bettors, we would advise that the bet be drawn.

A. CONSTANT READER.—See answer to "C. T." in this column.

G. A. B., Buffalo.—An illustration of the Temple of Music at the Pan-American Exposition to be held in Buffalo appeared in the issue of THE CLIPPER dated July 7 last.

## MINNESOTA.

Minneapolis.—At the Metropolitan Opera House (L. N. Scott, manager) "Way Down East" came Oct. 7; for the week, followed week of 14. "The Burgomaster" will be next attraction, 14. Haverly's Minstrels had fine houses Sept. 30-Oct. 3, and Stuart Robson enjoyed good patronage 4-6, at prices increased fifty per cent.

BLOOM OPERA HOUSE (Theo. L. Hays, resident manager).—"A Day and a Night" opened; Robert Mantell will follow 14. "The Stranger in New York" was a great magnet Sept. 30-Oct. 6.

DREWY THEATRE (O. F. Mueller, manager).—The European Sensation Co. began a week's engagement 7. The Bon Ton Burlesquers are expected to follow 14. Frank Rider's Night Owls Burlesquers had phenomenal audiences Sept. 30-Oct. 6. The house is receiving very liberal patronage.

COL. W. H. THOMPSON, proprietor of the Boston Lyric Opera House, is in town for a few days on his way to Montana, where he will have charge of Senator Clark's campaign.

St. Paul.—At the Metropolitan Opera House (L. M. Scott, manager) Stuart Robson and his excellent company had good but not big business with "Oliver Goldsmith" Sept. 30-Oct. 3. Haverly's Minstrels had big business 4-6. For week of 14. "The Burgomaster," followed week of 14 by "Way Down East."

GRAND (Theo. L. Hays, manager).—Business has been big week Sept. 30. Robert B. Mantell came in repertoire Oct. 7, for the week, followed week of 14. "The Burgomaster" will be next attraction, 14. Haverly's Minstrels had big business 4-6. For week of 14. "The Burgomaster," followed week of 14 by "Way Down East."

STAR (Miller & Wittig, proprietors).—Business has been very good week of 20 with the Broadway Burlesquers. For 7 and the week, Elder's New Night Owl Burlesquers, followed week of 14 by the European Burlesquers.

Duluth.—At the Lyceum (E. Z. Williams, manager) "The Young Wife," Oct. 1, had a fair house. "The House that Jack Built," 2, drew a large audience. The company is a good one, and includes: Thomas A. Wise, Charles Barry, Brantley, the Dons, Annie Adams, Yeaman and Jennie Yeaman. Due: The Grao Opera Co. 5, 6 and matinee, "Human Hearts" 18, "A Trip to Chinatown" 20.

PARLOR THEATRE (W. J. Wells, manager).—Business for the week was fine and the show was good. The new people for 8 and audiences of the Parkers, Little Clark, Tom Martin, Starnett and Evans, Joe Kelly, Eunice Ellis, Davis and Thornhill, Hattie Moore and W. J. Wells. The farce for the week is called "Our Candidate."

PALM GARDEN (J. W. Anderson, manager) is well filled nightly by the Ladies' Orchestra is still a strong attraction.

## OHIO.

Cincinnati.—Autumn's second month had an inaugural warmer than Summer's earlier reign. The nights were really hot, and in spite of that business was remarkably good.

GRAND OPERA HOUSE (Harry Rainforth & John H. Havlin, managers).—Mary Manning will be seen Oct. 8 in "Janice Meredith." Last week "Maudie" made herself and audience enjoyed a very comfortable sort of visit. Louise Mortimer, in the title role, was not quite versed in her lines, but she improved as the week wore away. Elsie Fay undoubtedly carried off the honors of the week, and she was given pictorial prominence and many sticks of type. Swiss Ed. and Hilar, "The House of the Dead," F. C. Whitney's "Quo Vadis" 15.

PIKE OPERA HOUSE (D. H. Hunt, manager).—Lizzie Hudson Collier is cast for Annie Russell's old role in "Catherine," to be presented by the Pike Stock Company 7. Last week "Peaceful Valley" was seen by audiences of the Parkers, Little Clark, Tom Martin, Starnett and Evans, Joe Kelly, Eunice Ellis, Davis and Thornhill, Hattie Moore and W. J. Wells. The farce for the week is called "Our Candidate."

COLUMBIA THEATRE (M. C. Anderson, manager).—Corinne is to be one of the stellar attractions 7, when Clayton White and Marie Stuart, Bobby Gaylor, Genaro and Bailey, the Meeker-Baker Trio, James Cullen, Swiggett and Clark, Frank Wynne, and Sansom and Della will also appear. K. Emmet and Lottie Gilson played in a new sketch last week, and Miss Gilson sang with effect several songs written for her by Fred Helf, a Cincinnati boy. Business was good.

WALNUT STREET THEATRE (M. C. Anderson, manager).—"A Ragtime Reception" will open 8, and if there is much drawing power in a name, will do well, for Cincinnati has really been ragtime mad for some moons. Last week "A Stranger in a Strange Land" convulsed large audiences. "Because She Loved Him So" 14.

HEUCK'S OPERA HOUSE (Heuck, Fennessy & Heuck, managers).—Helen Byon will be seen as Hana Bargain, in Charles E. Banney's "A Female Drummer" 7. Last week "A Child of Fortune" felt heir to pretty good business, James F. Kelly, Courtland Auburn and Vera Earlsott being members of the company who received much commendation. Terry McGovern, in "The Bowery After Dark" 14.

LYCEUM THEATRE (Heuck, Stair & Fennessy, managers).—"Midnight in Chinatown" will come 7. Last week "The Tide of Life" appealed strongly to lovers of the sensational, and the carnage was something awful. Clara Coleman was quite clever. "A Trip to Chinatown" 14.

ROBINSON'S OPERA HOUSE (Harry Hardy, manager).—"The Devil's Web" 7, and that performance marks the new regime at that house. The company includes: W. H. Murdoch and Lorraine Drex, leads; Wilson Day, Kingsbridge, N. Y., in 1846. Lilly was first round; beat Tom McCoy at a spot between Yonkers and Hastings, N. Y., Sept. 13, 1842, 120 rounds being contested, and the battle resulted fatally to McCoy; Lilly was arrested, tried and fined \$500, April 11, 1844; beat Harry Burchell, thirty-four rounds, at Natchez, Miss., in 1846. Lilly was first round; killed on board the Gaulemian war brig, Santiago, while engaged in trading with the Nicaraguans, Feb. 16, 1857.

PEOPLE'S THEATRE (Heuck & Fennessy, managers).—Harry Morris' Twentieth Century Mads will come 7. Last week Wine, Woman and Song enjoyed a profitable run. Weber's "Fanny Hill" 14.

HICK'S WONDER WORLD (Will S. Heck, manager).—Heck's resident Stock Company will open Theatre No. 1, 8, in "The Blacksmith's Vow," written by Fred J. Mackley, who has been engaged as leading man and stage director. In the company are: Jennie Mackley, Mod Champeno, Fannie Abbott, Edmund H. Flannery, W. E. Wey, George S. Monte and William Maitland. In Theatre No. 2 only vaudeville will be given, and the Greysons, Stebleton and Chaney and Essie St. Clair are booked to appear. The attractions in curio hall include: The Merediths, in their knife throwing act; Mons. Stebleton, equibrist and Mike Chaney, juggler. Last week business was good.

LOBBY GOSHIP.—Blanche Meier, a Newport, Ky., girl, has gone to Davenport, Ia., to join the German Stock Company there.

EMMA HECKLE has returned from the East. J. B. Everham, of the Pike Stock Company, has been last week to play in "The Magistrate."

A. J. Goelling, late manager of the Chester Park Opera Co., has, with J. F. Ready, secured "A Spring Chicken," and will put the farce comedy on the road, opening at Paterson, N. J., 25.

W. J. Sheehan, who has been manager of the Lyceum Theatre at Chester Park all season, has gone to New York. He will again join Joseph Murphy, who will play across the border in Canada until after election.

Harry Sellers came in advance of "A Ragtime Reception." Marcus Mayer seemed well pleased with the manner in which Buffalo received the "Maudie" and "The House of the Dead" and "Quo Vadis" and "The Burgomaster" and "Way Down East."

Ed. Solvin, of the City Theatre, of Marburg, Germany; Max Ziller, Francis Holthaus and Theodore Rodeau are new members of the German stock company which will open its season at the Grand Opera House 7. Herman Bellstedt enjoyed a triumph in Omaha, where the Bellstedt-Balentine Orchestra closed a successful concert season in a storm of enthusiasm.

The C. S. E. Dramatic Club is to give "A Howling Success" at Norwood, 11, under the direction of Jennie Mannheimer. Herschell Mayall will be the guest of the club at the Lyceum 25.

The Bel Boy, under the management of Ed. Anderson, will reopen the season at Lexington, Mo. 6. In reorganizing the company he retained James A. Welsh as stage manager and added Edwin H. Whelan, late of the Pike Stock Company; Marie De France, the Young Sisters and McMahon and Sedgwick to the company.

Marchette Glavin, who has made a success in opera in Europe, is the widow of William McAlpin, the Cincinnati merchant, and daughter of the late G. W. Johnston, who was Mayor of Cincinnati a quarter of a century ago.

Cleveland.—The weather, which for this time of the year is unusually warm, may have had something to do with the drop in the attendance at some of the playhouses during the past week; at least it was not all that could be desired.

EUCLID AVENUE OPERA HOUSE (A. F. Hartz, manager).—While Daniel Frohman's company, week of Oct. 1, proved itself an organization of unusual merit, and presented "The Manxvires of Jane," "The Ambassadors," and "Wheels Within Wheels" in an excellent manner, they did not seem to draw the houses which, by right of merit, ought to have been theirs. Charles Frohman follows his brother Daniel, and presents, for

week of 8, his company, in "The Only Way." Alice Nielsen Opera Co. 15.

CLEVELAND THEATRE (E. C. Underner, manager).—For realism and excitement, such as the melodrama loving patrons of this house admire, the attraction of week of 1, "Across the Pacific," can well be recommended. Strong and interesting in plot and situation, and presented by a very good company, which included several well-known people, it more than met the demands and pleased immensely. The attendance was very good.

"A Guilty Mother" is the play 8 and week, followed by "Over the Sea" 15.

LYCEUM THEATRE (J. B. Cookson, manager).—"Shore Acres," an old play, but one that still carries with it unfading interest in its very homeliness, played week 1 and did fairly well. The company is uniformly good. Keelan, assisted by his wife, will be seen in magic week of 8, "A Royal Box" 15.

EMPIRE THEATRE (L. M. Elrick, manager).—Continuing its policy the management for week of 1 presented another splendid bill of quality and excellence. With no particular leading lights, but with a lot of acts and equally good bills seemed to please immensely. The attendance still continues phenomenal and at several performances standing room only was a fact. The bill included Bessie Bonehill, Ida Fuller, in dances; Geo. Thatcher, minstrel; Dixon, Westerns and Dixon, acrobats; Violet Dale, vocal; Hooker and Davis, dancers, and a sketch called "Tactics," by the Barrows-Lancaster Co. Several new and good pictures are shown by the biograph. The week of 8 the first traveling organization to play this theatre will be seen. The Orpheum Show, which is controlled by the theatres in the Orpheum circuit, of which the Empire is one, presents a remarkable bill of specialties and acts, and promises a show of unusual strength.

STAR THEATRE (F. M. Drew & W. T. Campbell, managers).—Vaudeville and burlesque, the latter of a type dominated "the real thing," was what the patrons of this house were regaled with week of 1. Miaco's City Club, an organization presenting genuine burlesque, gave a show which was undoubtedly what the people wanted, judging from the strength of their applause. The company, headed by Fanny Everett, participates in the opening burlesque, entitled "Satan's Will," which is in the closing one, called "Sultan of Ballehole." The olio includes: Larry E. Lund, character entertainer; the Levinos, musical act; Howe and Scott, Hebrew characters, and Adelina Roattina, in splendid vocal selections. For week of 8 the Behman Show, with the Four Cohans as leading card, is the bill. Fulgora's Specialty Co. 15.

Toledo.—At the Valentine Theatre (Otto F. Klives, manager) "The Only Way" had a good house Oct. 1. Walker Whiteside did not do well 2. Due: Keley and Shannon present "My Daughter in Law" 10, Mary Manning 15, 16.

LYCEUM THEATRE (Frank Burt, manager).—"Through the Breakers" and "The Great Northwest" held the boards last week, to fair business. "The Royal Box" opens 7, for four nights. "For Her Sake" comes 11-13.

BURT'S THEATRE (Frank Burt, manager).—Sipe's Dog and Pony Show drew forth fair business and gave a very pleasing show. "Tennessee's Pardner" opens 7, for four nights, followed by "Cowslip Farm" 11-13.

NORRIS—Mrs. Saphore of the "Through the Breakers" Co. was so seriously injured by a large portable closet falling on her in her rooms at the Hotel Madison, this city, 2, that death resulted almost immediately. The funeral services were held 3, and were attended by the members of her company and the Walker Whiteside Company, who were in the city at the same time. Her husband was with her at the time of the accident which resulted in her death.

DAYTON.—At the Victoria Theatre (C. G. Miller, manager) the past week has been a good one theatrically. Walker Whiteside, in "Hamlet," did well Oct. 1. "The Only Way," with E. J. Morgan at the head, 2, Richard Golden, in "Old Jed Prouty," 4, and the Keley-Shannon Co. presented "My Daughter in Law" 6, to paying business. Jeff De Angeli presents "The Royal Rogue" 15.

PARK THEATRE (Harry E. Feicht, manager).—Pusey and St. John, in "A Run on the Bank," gave a pleasing performance 1-3. Vogel & Deming's Minstrels attracted large crowds during their stay, 4-6. Due: Cole and Johnson, "A Trip to Chinatown," 8-10; Terry McGovern, in "The Bowery After Dark," 11-13.

SOLDIERS' HOME THEATRE.—Watson's American Burlesquers, 2, succeeded in doing good business. "For Her Sake" comes 9.

YOUNGSTOWN.—At Idora Park (E. Stanley, manager) the closing week (Sept. 24-30) was favored with large attendance. The Ohio State Band, of Warren, assisted by Kasten, Ducey and Kasten, gave an interesting concert Sunday, 30.

YOUNGSTOWN OPERA HOUSE (Eugene Rook, manager).—Little Irene Myers played to big business Sept. 24-30. The performance is one of the best ever seen here, at popular prices. "The Heart of Chicago" came Oct. 1. A female Drummer, 2, did fair business and gave excellent satisfaction. "Because She Loved Him So" pleased a large audience 3. Booked: "Uncle Josh Spruceby" 6, "Miss Hobbs" 9.

LITTLE IRENE MYERS Co. strengthened their specialties by engaging Chas. Leedy, of this city, to do his whistling and gun swinging act. Mr. Leedy is also to play roles. Edward Stanley, manager of Idora Park, accompanied by his family, sails for his home in London 13. Mr. Stanley intends to return in time to take charge of the park next season. The Ernest Gamble Concert Co. 1, was largely attended and gave the best of satisfaction. Work on the new opera house is being pushed rapidly. Architect Longue says it will be ready for opening Christmas week. C. M. Brooks, ahead of "Miss Hobbs," was a caller 2.

## UTAH.

SALT LAKE CITY.—At the Salt Lake Theatre (Geo. D. Pyper, manager) Eddie Fox, in "Night in Town," played to a packed house Sept. 25. The Clay Clement and L. R. Stockwell Co., in "The Bells," Oct. 1, and "The Magistrate," 2, opened to fair business. They play "A Great Obstacle" 3, "A Southern Gentleman" 4 and "The New Dominion" 5. Coming: The Salt Lake Opera Co., in "The Mandarin," 8-15.

NEW GRAND THEATRE (M. E. Mulvey, manager).—"Brown's in Town," week of 1, played to good houses. The Barlow Minstrels played to fair business Sept. 27-29.

THE SALT PALACE THEATRE (Max A. Peters, manager).—Week of Oct. 1: Evans and Deves, Lewis and Siebert, Lewis and Lake, Gillen Bros. and the Turnville Bros. This being conference week business is exceptionally good.

## CANADA.

WINNIPEG.—At the Winnipeg Theatre (C. P. Walker, manager) "The Hottest Coon in Dixie" came Sept. 28, 29, and played to good business. Frank Tannehill and his company will present "A Young Wife" Oct. 3, 4. The advance sale is good. Lincoln J. Carter's "The Fast Mail" comes 5, 6.

GRAND OPERA HOUSE.—Fitz & Webster's "A Breezy Time" was the attraction Sept. 28, 29. Business was good and they put up a very pleasing show. The Australian Comedy Co. opened Oct. 1, with "Sapho," to a large house.

## Chess.

## Solutions.

OF ENIGMA No. 2,278.  
1. R to Q 2. P to Q 3. R to B 4. P x R  
2. Q-home P x B 3. R to B 4. P x Q, m.



ter to the veriest beginner, so that every one even at the outset can meet antagonists of even and enjoyable play. Improvement from a diffidence to confidence, from zero to excellence, will come in due time; for the neophyte will soon find himself in a genial atmosphere and amid surroundings that will prove a constant spur and aid to progress. In this connection it is to be desired that the success of that club that was organized expressly to form a rallying point for those amateurs who love the game but find it necessary to join those chess circles only where the cash cost is quite moderate. . . . Another idea was once broached which we should like to have revived and acted upon by all the clubs at this propitious season upon this auspicious day, viz., that students in our schools, and young men under a certain fixed limit of age, who show intellectual capacity and tendencies, be admitted to the best clubs at, say, one-fourth the usual money cost; each such candidate to have the endorsement of some active member as to the possession of gentlemanly instincts, and amenability to the proprieties of such associations. . . . Capt. H. A. Kennedy, of blessed memory, hits this matter of amateurs joining the standard clubs a centre shot in the following happy manner: "In order to enjoy the pleasures of chess, there is no need to play well, or even moderately well. So much is this the case as almost to make it appear that a small proficiency in the art is compatible with more of pleasure than a high degree of skill." When a player has obtained, or has conceived that he has obtained, a good reputation, he affects not frequently a mild-kindness of heart; he stands much on punctilio; and the bare idea of losing a game to an equal or an inferior throws him into an agony and causes his bowels to yearn with apprehension. Your indifferent player, on the contrary, has no such qualms or forebodings; with him, good honest man, it is cantabile vacuus all the year 'round; no one can flinch away his good name; and if he chance to win a partle of a great gun, he chuckles with delight, and the desire of his heart is fulfilled. . . . Our quest for information in a 'Steinitz Memorial' is likely to be successful. A committee has been formed to manage the matter, with which Bro. Helms is officially connected, a circular is being prepared, and we may soon expect to know something tangible. . . . After all the reports and guess work for and against, there is a likelihood that the German master, Herr Helms, will visit this country professionally during the coming season under the auspices of the Manhattan C. C.

### Chess in England.

The leading chess event of the week in England is the splendid success of the amateur congress held at the Crystal Palace, where classes of competitors, but all that much interests us is Class I., which had fifteen entrants for the amateur championship of Great Britain. The leaders in this section made a close and exciting record. No new aspirants for the championship are especially to the chess world, for the amateur of the times we miss Messrs. Bellingham, Burn and Mills. There seems to be a rather singular dearth of very young aspirants for championship honors in the three kingdoms. H. E. Atkins retains the championship, with its cup emblem. He has repeated the exceptional losing game in an important tournament; and it is only to be regretted that he cannot find time to play in a masters' tournament. Until he does, his real strength must remain a matter for conjecture. Fred. Brown, a Midland amateur, ran Mr. Atkins a close race almost to the end, when he fell a few pawns short, and such things as disappointments, they were that the metropolitan players did not come up to the expectations formed of them, notably Messrs. W. Ward and H. E. Cole.

The leading scorers were: H. E. Atkins, lost 0, drew 3, won 12½; Herbert Jacobs, drew 1, lost 2, won 11½. The above were the three prize winners. Then follow the plus winners: F. Brown and F. J. H. Elwell, 8½ each; H. E. Cole and B. D. Wilmot, 7½. All the rest came out below par; J. C. Parry and W. Ward leading the losing contingent with 1½. Over the whole, the outcome of this tourney has considerable influence in selecting the English team for the international cable match; though we shall be surprised if the demand to choose more of the native professional masters on the next team is not heeded, considering what a cruel test the next campaign is to be. Neither side will omit any effort that promises to strengthen its chances.

Quite a number of the entrants have not finished all their games, but as none or all of them can affect the order of the prize winners, they will be omitted.

### Checkers.

#### News of the Game.

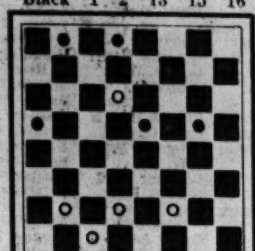
Dr. Schaefer said that he will go to Boston to see the Barker vs. Jordan match for the world's championship. . . . So Bro. Joe Matze captured the century bet from Mr. Ellis. A hundred dollars will go a good ways just now with strikes and rumors of strikes filling the Pennsylvania atmosphere. Bro. Matze, please accept our hearty congratulations on his success. Dr. Schaefer called on us on the 15th, and showed us a letter from McAttee, stating that he would be at the Ashland House, as he had come on to meet Mrs. McAttee who was expected on the Anchor line from Glasgow. Well, in the letter Mac said all sorts of nice things about Schaefer failing to show up when he (Mac) came to town. Schaefer said it wasn't his fault, and to prove it offered to bet that Mac wouldn't be on hand at the date specified. Well, Schaefer called at the hotel twice, and I waited all afternoon and evening at the club, but no McAttee. . . . Jordan is expected to show up Sunday, Oct. 7, on his way to Boston to play Barker, commencing the 15th. The members of the N. Y. C. C. will endeavor to meet him. . . . The book of the Fifth Tournament for the English championship is at hand. Willie Gardner has annotated the game and is the best English tournament book published. . . . Dr. Denvir thinks that because we suggest, as interesting, a match between him and Freedman that we have a change of heart. Mr. Denvir is slightly in error, the chief interest would be in how badly Freedman would beat Denvir. We are afraid that the great Chicago player would have to play the battle of his life. We have never underrated Mr. Denvir's play; for over a dozen years we have known that J. T. D. was a good, strong player. While we differed with him on other matters, we always acknowledged his standing as a checker player. If Mr. Denvir does the N. Y. C. C. the honor to call when in New York, he will find that while we cannot agree with him about the relative standing in playing strength between the said J. T. D. and De Freest, the latter will be glad to see him and will endeavor to make his visit the most pleasant kind, and, furthermore, would be glad to play him. We sincerely hope Mr. Denvir will give us a call. If Mr. Denvir shows us the strong squares we will be the first to acknowledge it.

#### Solution of Position No. 32, Vol. 48.

BY A. J. DE FREEST, NEW YORK.  
End game with N. Y. Amateur.  
Black 17 19 21 23 25 27 29 31  
White 15 16 18 20 22 24 26 28 30  
Black to play and draw.

#### Position No. 33, Vol. 48.

BY W. SEWARD, NEW YORK.  
Black 1 2 3 13 15 16



White 10 25 26 27 30  
Black to play and draw.

#### Game No. 33, Vol. 48.

OLD FOURTEENTH.

Played at the N. Y. C. C. recently, between Messrs. Jas. McEntee and Thos. L. Helms.

Mr. McEntee played black.

11 15 2 7 9 18 18 25 15 19  
23 19 28 24 32 28 27 24 2 7  
8 11 10 14 17 21 11 18 19 23  
22 17 29 25 (a) 19 15 19 15 7 11  
25 22 26 23 28 22 24 15 18 22  
6 10 3 7 1 5 6 10 25 29  
22 15 31 26 24 19 15 6 10 7  
11 18 14 17 7 10 8 11 29 25  
17 13 21 14 22 17 17 10 7 2  
7 11 10 17 9 14 11 15 White  
24 20 23 14 25 22 8 2 Wins.

(a) In a game between Prior and Tom-roy, of Philadelphia, the latter varied with

26 23 6 2 2 9 13 9 6 10  
18 22 11 15 5 14 31 26 18 22  
23 18 32 28 30 25 9 6 25 18  
14 23 8 11 22 26 26 23 15 22  
21 18 24 19 22 22 6 10 14  
6 10 3 7 1 5 6 10 25 29  
13 6 28 19 22 17 2 6 14 18  
10 15 23 27 7 10 10 15 11 15  
19 10 31 24 17 13 29 25 20 11  
7 23 1 6 26 31 14 18 Drawn

### The Turf.

#### RACING AT MORRIS PARK.

The Champion Steeplechase Won by The Cat—Large Crowds in Attendance Upon Good Sport.

The Westchester Racing Association opened turf headquarters at beautiful Morris Park Tuesday, Oct. 2, with the \$25,000 Matron Stakes as the feature of the card. The hitherto unbeaten Commando had the race as a gift in the judgment of the majority, but Jockey Spencer made the trip through the stretch an opportunity for a cute little nap and Bullman got Beau Gallant up on the rail in time to snatch a half-length victory out of the fire. The stewards gave Spencer a week in which to have out his sleep. The Manhattan Handicap, won by Firearm, and the Jerome Handicap, won by Alcedo, were the other features. The weather was ideal for racing and the attendance was big. Summary:

**FIRST RACE.**—For three year olds and upward, the Withers mile—J. E. Madden's Starbright, 3, 110, Odum, 8 to 5, won; B. E. Beach's Compensation, 4, 111, Bullman, 8 to 1, second; August Belmont's Brigadier, 3, 107, T. Burns, 6 to 5, third. Time, 1:40.

**SECOND RACE.**—For two year olds, two years old, last five and a half furlongs of the Eclipse course—John E. Madden's Trigger, 109, Odum, 5 to 1, won; J. R. & F. P. Keene's Skies, 109, Spencer, 4 to 1, second; M. S. Sperry's Pigeon Post, 112, T. Burns, 7 to 2, third. Time, 1:05½.

**THIRD RACE.**—The Matron Stakes, for two year olds, penalties and allowances, the Eclipse course, six furlongs—Samuel C. Hildreth's Beau Gallant, by Jim Gore-Bonita Belle, b. c., 125, Bullman, 20 to 1 and 4 to 1, won, ridden out and whipping, by a half length; J. R. & F. P. Keene's Commando, b. c., 124, Spencer, 1 to 3 and out, second, by a length and a half from Richard T. Wilson Jr.'s The Parader, b. c., 117, McCue, 15 to 1 and 3 to 1, third. Time, 1:10½. Beau Gallant coupled in the betting with Telamian, Bellario, Telamian, Lady Schorr, Ashes, Morning-side, Sweet Lavender and Elizabeth M. also ran.

**FOURTH RACE.**—The Manhattan Handicap, for two year olds and upward, the Eclipse course, six furlongs—John Boden's Firearm, 5, 122, T. Burns, 2 to 1, won; Arkell and Elmore's Belle of Lexington, 109, Henry, 7 to 1, second; Samuel C. Hildreth's Cullen, 3, 113, Bullman, 5 to 1, third. Time, 1:10.

**FIFTH RACE.**—The Jerome Handicap, for three year olds, one mile and a quarter over the hill—Patrick Dunne's Alcedo, 110, McCue, 3 to 1, won; Samuel C. Hildreth's Gon-falon, 106, Bullman, 6 to 5, second; W. M. Barrick's McKen, 121, Mitchell, 2 to 1, third. Time, 2:07.

**SIXTH RACE.**—Selling, for three year olds and upward, the Withers mile—W. C. Daly's Belgrade, 3, 93, Miles, 20 to 1, won; Samuel C. Hildreth's Annoy, 3, 107, Bullman, even, second; Brindle & Mitchell's Loochee, ch. g., 4, 103, O'Connor, 5 to 1, third. Time, 1:44½.

There was another large crowd on hand Wednesday to witness the sport to be gained from the running of a six event card, of which the Hurricane Stakes was the feature. The Autumn Hurdle Handicap, won by Klondyke, was the curtain raiser. In the fourth race Rolling Boer finish first but moved out of it because of a foul. Little Mitchell got into good form, putting two winners over the plate and finishing second once. Summary:

**FIRST RACE.**—The Autumn Hurdle Handicap, two miles and eight furlongs of hurdles—G. B. Hill's Klondyke, aged, 168, Velde, 9 to 5, won; J. W. Colt's Ben Eder, aged, 155, Finnegan, 4 to 1, second; P. H. Hume's The Burlington Road, 4, 130, Owens, 15 to 1, third. Time, 3:44.

**SECOND RACE.**—Handicap for all ages, five furlongs—The Osceola Stables' Lady Uncas, 3, 106, Mitchell, 4 to 1, won; George Forbes' His Royal Highness, 3, 104, Shaw, 5 to 1, second; F. M. Taylor's Gold Lace, 3, 108, McCue, 60 to 1, third. Time, 0:58.

**THIRD RACE.**—The Hurricane Stakes, for two year olds, five furlongs—C. F. McMeekin's Templeton, 101, McCue, 5 to 1, won; J. E. Segrain's Basuto, 2, Mitchell, 3 to 1, second; L. V. Bell's Sweet Tooth, 101, Hewitt, 6 to 1, third. Time, 0:59.

**FOURTH RACE.**—For two year olds, six and a half furlongs—A. C. McCafferty's Rolling Boer, 113, Henry, 20 to 1, won, but was disqualified for a foul, and Pierre Lorillard's Servilia, 110, McCue, 4 to 1, second, was placed first; T. M. Sloan's Gold Piece, 115, O'Connor, 3 to 1, second, placed second, and Woodford Clay's Driscoll, 105, T. Burns, 7 to 1, third. Time, 1:21.

**FIFTH RACE.**—For maidens, three years old and upward, one mile—Arthur Featherstone's Templar, 3, 101, O'Connor, 11 to 5, won; W. C. Rollin's The Black Scot, 3, 101, Shaw, 3 to 1, second; Littlefield Jr., 110, T. Burns, 3 to 1, third. Time, 1:43.

**SIXTH RACE.**—Selling, for three year olds and upward, the Withers mile—J. H. Steiner's Godfrey, 4, 101, Mitchell, 8 to 1, won; Charles Fleischman's Son's Deland, aged, 104, Henry, 7 to 10, second; W. E. Oliver's Brisk, aged, 101, O'Connor, 7 to 1, third. Time, 1:41.

The Belle Meade Stakes, won by Modrine, and the Bronx High Weight Handicap, captured by Musette, were the features of Thursday's card. The other winners were Red Path, Ondurdis, Cyranos and First Whip. The attendance was liberal, and the sport high class, as usual. Summary:

**FIRST RACE.**—Handicap, for three year olds and upward, the Eclipse course, six furlongs—Thomas Hiltchcock Jr.'s Red Path, 3, 100, Henry, 8 to 5, won; Samuel C. Hildreth's Vulcan, 3, 110, Bullman, 11 to 5, second; William C. Whitney's Tolua, 100, Odum, 12 to 1, third. Time, 1:11.

**SECOND RACE.**—For fillies two years old, special weights and allowances, last five furlongs of the Eclipse course—G. F. Johnson's Ondurdis, 110, McCue, 7 to 2, won; Charles Littlefield Jr.'s Katherine, 108, Littlefield, 60 to 1, second; William C. Whitney's In Shot, 110, N. Turner, 10 to 1, third. Time, 1:30.

**THIRD RACE.**—The Belle Meade Stakes, three year olds, last seven furlongs of Withers mile—Green B. Morris' Modrine, 115, Bullman, 9 to 10, won; August Belmont's Brigadier, 112, McCue, 11 to 5, second; Charles Littlefield Jr.'s Watercure, 112, Littlefield, 20 to 1, third. Time, 1:29½.

**FOURTH RACE.**—The Bronx High Weight Handicap for two year olds and upward, last six furlongs of the Withers course—J. S. Ferguson's Musette, 3, 103, Shaw, 4 to 1, won; Samuel C. Hildreth's Meehanus, 122, Bullman, 19 to 1, second; T. Healey's McDonald's Belle of Troy, 122, Mitchell, 4 to 1, third. Time, 1:14.

**FIFTH RACE.**—For all ages, special weights, the Withers mile—Michael Murphy's Cyranos, 3, 106, McCue, 18 to 5, won; B. E. Beach's Compensation, 4, 112, Bullman, even, second; John E. Madden's Trigger, 2, 87, Rausch, 7 to 1, third. Time, 1:41½.

**SIXTH RACE.**—Selling, for three year olds and upward, special weights, one mile and a sixteenth over the hill—James McLaughlin's First Whip, 3, 113, T. Burns, 8 to 5, won; Hefner & Wimmer's Midstream, 111, Henry, 7 to 2, second; Thomas T. Healey's Cardinale, 3, 105, McCue, 4 to 1, third. Time, 1:47.

The good people who play the horses put a crimp in the money belts of their natural enemy, the bookmaker, on Friday, through the medium of Talca's victory in the fourth race. It is said that \$100,000 was taken off by the highly successful killing. The other winners were Mazo, in the jumping race, which began the card; Dr. Barlow, Hilmtime, Radford and Intrusive. Summary:

**FIRST RACE.**—Hurdle race, for three year olds and upward, one mile and a half, over six flights of hurdles—Thomas Hiltchcock Jr.'s Mazo, 4, 142, Velde, 5 to 5, won; Lawrence Waterbury's Lone Isle, 1, 136, Day, 7 to 2, second; C. F. Hill's Holland, 4, 145, McCreery, 20 to 1, third. Time, 2:47½.

**SECOND RACE.**—The Bonnhilt Handicap, for two year olds, last six and a half furlongs of the Withers mile—W. I. Kilpatrick's 126, Henry, 3 to 2, won; J. R. & F. P. Keene's Samuel C. Hildreth's Telemont, 114, Bullman, 2 to 1, second; John Daly's Glen-nellie, 111, McHenry, 5 to 1, third. Time, 1:20½.

**THIRD RACE.**—The Fort Schuyler Stakes, for three year olds and upward, last six furlongs of the Withers mile—John E. Madden's Cyranos, 3, 105, Henry, 1 to 3, won; Green B. Morris' Puppi, 3, 90, J. Slack, 5 to 1, second; Charles Fleischman's Sons' Dolando, aged, 102, T. Burns, 3 to 1, third. Time, 1:33½.

**FOURTH RACE.**—For maidens, two year olds, six furlongs—Hafner & Wimmer's 126, Henry, 3 to 2, won; J. R. & F. P. Keene's The Golden Prince, 107, T. Burns, 8 to 1, second; The Pepper Stable's Lord Pepper, 110, O'Connor, 5 to 1, third. Time, 1:12½.

**FIFTH RACE.**—For maidens, three year olds, the Withers mile—L. V. Bell's Radford, 126, Henry, 3 to 2, won; J. R. & F. P. Keene's The Golden Prince, 107, T. Burns, 8 to 1, second; James Galway's Lizzie Regent, 112, O'Connor, 4 to 1, third. Time, 1:42.

**SIXTH RACE.**—The Grand Stand Handicap, for three year olds and upward, one mile and a furlong—Lawrence Waterbury's 126, Henry, 3 to 2, won; J. R. & F. P. Keene's Green B. Morris' Favonius, 4, 126, Bullman, 8 to 5, second; O. L. Richard's Charientus, 6, 117, T. Burns, 7 to 1, third. Time, 1:54½.

The Championship Steeplechase of about \$10,000 value, was the star fixture Saturday. The Cad, one of the outsiders, won handily. The weather was unpleasant, and the last two races were run off in the fog. The winners on the flat were Rush, Oneck Queen, Bellario, Rolling Boer and Kinnickinnick. Summary:

**FIRST RACE.**—For all ages, last seven furlongs of the Withers mile—William C. Whitney's Rush, 4, 112, Odum, 9 to 5, won; J. H. Setimer's Godfrey, 4, 112, O'Connor, 10 to 1, second; J. F. Schorr's Joe Frey, 2, 102, T. Burns, 5 to 1, third. Time, 1:26½.

**SECOND RACE.**—The Hurdle Handicap, for fillies, two years old and upward, about 1½ miles—The Oneck Stable's Oneck Queen, 110, McCue, 10 to 1, won; William C. Whitney's Kallishandra, 126, N. Turner, even, second; J. P. Martin's Kamara, 118, Bullman, 7 to 2, third. Time, 1:40½.

**THIRD RACE.**—The Nursery Handicap, for two year olds and upward, one mile and a half—Huntington's Bellario, 123, Henry, 7 to 2, won; Charles Littlefield Jr.'s Water Cure, 118, Littlefield, 7 to 1, second; P. H. McCarran's Beau Gallant, 129, Bullman, 4 to 1, third. Time, 1:10½.

**FOURTH RACE.**—The Champion Steeplechase, for four year olds and upward, about three miles and a half—Harry B. Smith's The Cad, 5, 153, Smith, 15 to 1, won; Mr. Chamberlain's Plato, 4, 154, Velde, 11 to 10, second; Frederick Gebhard's Perion, 160, Mara, 15 to 1, third. Time, 7:12. Trillion, The Bachelor, Old Tank and Sir Hubert also ran.

**FIFTH RACE.**—Selling, for two year olds, six furlongs—A. C. McCafferty's Rolling Boer, 110, R. Williams, 5 to 2, won; L. V. Bell's Himself, 105, O'Connor, 8 to 1, second; J. H. Carr's Billionaire, 105, Bullman, 8 to 1, third. Time, 1:11½.

**SIXTH RACE.**—Handicap for three year olds and upward, the Withers mile—Thomas J. Healey's Kinnickinnick, 6, 105, McCue, 5 to 1, won; 8. Sanford & Son's Duoro, 3, 108, Henry, 8 to 5, second; W. Key's The Amazon, 3, 106, Shaw, 7 to 2, third. Time, 1:40½.

**Trotting and Pacing.**  
Furnished the magnet for Boston sportsmen Sept. 24-27, when the annual meeting of the New England Trotting Horse Breeders' Association was held at Beavertown. The over-topping feature of the programme was the Stallion Championship of \$20,000, won by Creusceus in straight heats after Charley Herr had won two. Summary: Trotting, foals of 1898, \$1,500—Adabella won in 2:25½, 2:25; Lee Wicklife second, second Edith third. Trotting, foals of 1897, \$2,370—Frank Bogash first, Prince Alert (won first heat) second, Connor third, Chellah fourth. Time, 2:05½, 2:05½, 2:07½, 2:07½. 2:10 class, trotting, \$1,000—Hunter Hill first, Coral (won first two heats) second, Dolly Bidwell (won third heat) third, Kasha fourth. Time, 2:14½, 2:14½, 2:14½, 2:13½. 2:15½, 2:17½, 2:14 class, trotting, \$1,000—Miss Duke first, Alcione (won first and fourth heats) second, Dreamer (won third heat) third. Time, 2:14½, 2:14½, 2:14½, 2:14½. 2:13½, 2:15½, 2:17½, 2:14 class, trotting, \$1,000—Alceda first, Alcione second, Greenbird third, Hesperus fourth. Time, 2:10½, 2:12½, 2:12½, 2:10½.

2:12½, 2:17 class, pacing, \$1,600—Carline won in 2:13½, 2:13½, 2:13; Baron P. second, 2:18; Bayard third, 2:18; fourth, 2:20. 2:08 class, pacing, \$1,000—Little Boy first, Will Tribune (won first heat) second, Gyp Walnut third, Oscar L. fourth. Time, 2:07½, 2:08½, 2:07, 2:08½. 2:16 class, trotting, \$1,000—Lorna first, Con Withers (won first and fourth heats) second, Volo third, J. E. C. fourth. Time, 2:14½, 2:13½, 2:14½, 2:15½. 2:16, 2:20 class, pacing, \$1,000—George first, Gamboy (won second and third heat) second, Norwin G. (won fifth heat) third. Time, 2:08½, 2:10½, 2:10½, 2:10½. 2:08½, 2:11½, 2:12½, 2:13½, Stallion Championship, trotting, \$20,000—Creusceus first, Charley Herr (won first two heats) second, Gratton Boy third, Arion fourth. Time, 2:07½, 2:07½, 2:07½, 2:07½, 2:08½. 2:14 class, pacing, \$1,000—Ituna first, Fred W. (won first and third heats) second, Hardie Boy third, Wilkes Patchen fourth. Time, 2:08½, 2:10, 2:10½, 2:13½, 2:13½.

### Athletic.

#### Long Creates Fresh Records.

Maxwell W. Long, the crack sprinter of the New York Athletic Club, and America's champion short distance runner, added decidedly to his reputation on Thursday afternoon, Oct. 4, when, at the Guttenburg, N. J., track, in a trial against the quarter mile record of Wendell Baker, 47½ s., made in a trial at Beacon Park, Boston, several years ago, he succeeded in reducing these figures three-quarters of a second, and in addition made new records for 350 and 400 yards, each, the former being 1:10, and the latter 1:10 and W. C. Downs, respectively. Long's figures are 36¾ s., and 42¾ s., respectively. The trial was the outcome of the fast performance by Long at the Fall games of the N. Y. A. C. on Sept. 23, when he showed such magnificent form that it was deemed advisable to have him make an effort to surpass the long existing mark set by Baker in 1880, and the arrangements were made and the attempt supervised by officials of the Amateur Athletic Union and others well known in connection with amateur athletics in the East. C. Glanville, the athletic director of the N. Y. A. C., had general charge of the arrangements, and the track was specially prepared by James Kirwin, superintendent of Travers Island, the top surface being scraped off and made perfectly smooth for the space of six feet wide. It was a fine day, and the running portion had a slight rise during the first three hundred yards, and a similar fall in the final one hundred yards. The path was measured with a steel tape by James E. Sullivan, secretary of the A. A. U.; John R. Van Wormer, Fred M. Hausling, J. R. Fisher, J. P. Boyle and A. J. Keane. The officials were Referee, J. E. Sullivan; judges, J. R. Van Wormer, William Wood and F. M. Hausling; starting judge, H. Arnold. The pacemakers were: W. G. Edwards, Knickerbocker A. C., and P. J. Walsh, N. Y. A. C., the former taking his station eleven yards in advance of Long, and being relieved by Walsh at the two hundred yards mark. Starter Glanville fired the pistol shortly after five o'clock, and getting into his stride quickly, Long had almost overhauled Edwards when the latter gave way to Walsh, who carried the record along in capital style. Maxey finally breasting the tape a yard behind his pace-maker.

The official times registered were: E. J. Wendell, 46¾ s.; C. J. Dieges, 47 s.; R. Stoll, 47½ s. The middle time of 47 s. will go on record. Bartow S. Weeks, a supplementary trial, also made a fine time, 47 s. Long held a watch which showed 46¾ s. The times at 400 yards were: G. H. Taylor, 42¾ s.; R. T. Lyons, 42 s.; J. P. Boyle, 42¾ s. The accepted time, 42¾ s., supplants the previous world's record of 43 s., made by W. C. Downs on a straightaway track at Beacon Park, July 9, 1890. At 350 yards the watches showed: S. D. See, 36¾ s.; H. Lyons, 36¾ s.; F. G. Abbot, 36¾ s. The 36¾ s. breaks the best amateur world's record of 36¾ s., made by L. E. Myers at Philadelphia, Oct. 15, 1891. As shown by the spike marks, Long's stride during the first one hundred yards was 40 ft., and during the next 100 yards distance it was 66 ft., and at the finish the measurement was a shade over 66 ft. The hero of this remarkable achievement will be twenty-two years old on Oct. 16 next. His 5 ft. 11½ in. in stature and weighs 166 pounds. These performances now constitute world's records for these events.

#### Among the Football Players.

The time of year so dear to the hearts of the leather kicking enthusiasts is now at hand, and those who delight to kick, punch, tackle and scrimmage are very busy during their leisure moments. Many games have been played by collegians and others during the past week, which we herewith summarize: Oct. 3, at New Brunswick, N. J., Columbia University beat Rutgers College, 11 to 0; at Ithaca, N. Y., Cornell University beat Rochester University, 6 to 0; at New Haven, Ct., Yale University beat Amherst College, 27 to 0; at Easton, Pa., Lafayette University beat Ursinus College, 15 to 0; at Philadelphia, N. J., University of Pennsylvania beat Stevens' Institute, 40 to 0; at Philadelphia, University of Pennsylvania beat Franklin and Marshall College, 47 to 0; at Cambridge, Mass., Harvard University beat Williams College, 12 to 0; at Chicago, University of Chicago beat Dixon College, 18 to 0; at Champaign, Ill., University of Illinois beat Bradley University, 6 to 0; at Newburg, N. Y., New York Military Academy beat Newburg Academy, 17 to 0. Oct. 6—At New York City, Columbia University beat Wesleyan College, 12 to 0; at Cambridge, Mass., Harvard beat Bowdoin, 12 to 0; at New Haven, Ct., Yale beat Tufts, 39 to 0; at Princeton, N. J., Princeton beat Lehigh, 18 to 0; at Philadelphia, University of Pennsylvania beat Haverford, 58 to 0; at Easton, Pa., Lafayette beat Susquehanna, 35 to 0; at Ithaca, N. Y., Cornell beat Bucknell, 6 to 0; at Chicago, Northwestern beat Rush, 6 to 0; Chicago beat Perdue, 17 to 0; at Ann Arbor, Mich., Michigan beat Kalamazoo, 11 to 0; at Champaign, Ill., Illinois beat Wesleyan, 18 to 0; at Prospect Park, Brooklyn, Brooklyn High School beat Kings County A. C., 11 to 0; St. John's Institute beat Ithaca A. C., 17 to 0; Orieo A. C. beat Kings County Juniors, 12 to 0; at Elizabeth, N. J., Belmont A. C. beat Elizabeth A. C., 5 to 0; at Syracuse, N. Y., Syracuse beat St. Lawrence, 20 to 0; at Providence, R. I., Brown beat Holy Cross, 18 to 0; at West Point, N. Y., West Point vs. Pennsylvania State College, neither side scoring; at New York City, New York University team vs. Alumni, neither scoring; at Orange, N. J., Manhattan College beat Orange A. C., 2 to 0; at Lancaster, Pa., Franklin and Marshall College beat Delaware College, 34 to 10; at Carlisle, Pa., Carlisle Indians beat Pennsylvania College, 45 to 0.

THE RUGBY FOOTBALL SEASON in Canada was opened on Saturday, Sept. 29, by the teams of the Argonauts, of Toronto, and the Tigers, of Hamilton, the game being won by the former by a score of 21 to 1.

AN INTERNATIONAL CHAMPIONSHIP GOLF TOURNAMENT was held at Compeign, Fr., last week, in connection with the Exposition. A number of American players participated, and with gratifying success. C. E. Sands, of the St. Andrew's Club, of New York, won the men's singles championship with a score of 127 for the thirty-six holes; Rutherford, Dunton, Scot., second, 168. Margaret Abbott, of the Chicago Club, won the women's championship singles, and A. B. Lambert, of St. Louis, won the handicap, with 73, Deschamps being second, with 75.

LEN HURST, in a trial against time at Wood Green, London, Eng., created a fresh professional record for twenty miles, which distance he ran in 1h. 55m. 42s., thus reducing his own previous best on record for a distance of which was 1h. 55m. 33s. The best amateur record is 1h. 51m. 54s., made by G. Crossland in England.



At Cincinnati—St. Louis, 6; Cincinnati, 1. Base hits—St. L., 10; C., 8. Errors—C., 1. Pitches—St. L., 14; C., 12. Attendance, 300.

At Philadelphia—Philadelphia-Brooklyn game postponed on account of wet grounds.

SATURDAY, OCT. 6.  
At the Polo Grounds, this city—New York, 4; Boston, 1. Base hits—N. Y., 10; B., 8. Errors—N. Y., 1. Pitches—N. Y., 14; B., 12. Attendance, 1,800.

At Philadelphia—Brooklyn, 8; Philadelphia, 6. Base hits—B., 17; P., 14. Errors—B., 0; P., 3. Pitches—B., 14; P., 12. Attendance, 1,800.

At Chicago—Chicago-Cincinnati game postponed on account of rain.

SUNDAY, OCT. 7.  
At Chicago—Chicago-Cincinnati, 13; Chicago, 8. Base hits—Chi., 11; Cin., 7. Errors—Chi., 0; Cin., 1. Pitches—Chi., 14; Cin., 12. Attendance, 1,800.

At St. Louis—St. Louis-Pittsburgh, 7; St. Louis, 2. Base hits—St. L., 10; P., 8. Errors—St. L., 1; P., 2. Pitches—St. L., 14; P., 12. Attendance, 1,800.

At St. Louis—St. Louis-Pittsburgh, 7; St. Louis, 2. Base hits—St. L., 10; P., 8. Errors—St. L., 1; P., 2. Pitches—St. L., 14; P., 12. Attendance, 1,800.

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appeared so mysteriously last week, is still missing, and the police are endeavoring to find his safety. He was at the theatre at 8, but was not present for the evening performance, and no trace has been found of him since then, despite the most diligent search. Mr. Sullivan, who chanced to be in town, was cast in his part in "The Great Ruby," it fortunately being role with which he is familiar. Mr. Flood's clothes in his dressing room indicate no intention of a prolonged absence. In fact, at the hotel all his possessions are undisturbed. He simply disappeared in the street clothes he had on and took nothing with him. A decided attraction at the Columbia theatre this week is the appearance of Mrs. E. B. Wolf in vaudeville. She is well known socially and has been a general favorite. The new press agent of the Imperial is W. T. Barkham, of Cleveland. It is announced that Maud Lillian Berrie, Adelaide Norwood, Josephine Ludwig, Eleanor Kent and Messrs. Flood and Wagner are some of the principals for the opera season, to begin Nov. 10 or thereabouts. Miss Ludwig is the daughter of one of our most prominent physicians, and her advent will have much local interest.

KANSAS CITY.—Carnival week drew the usual large crowds. All the theatres were packed and the managers were bright smiles accordingly. COATES OPERA HOUSE (Woodward & Burgess, managers).—Julius Stuart and a fairly good company, in "The Christian," was last week's attraction, to large and appreciative audiences. This week, commencing Sunday night, Hal Reid and Bertha Westbrook, in "The Prince of the World," for four nights, followed by Stuart Robson, in "Oliver Goldsmith." Next week, "The Runaway Girl."

GRAND OPERA HOUSE (Hudson & Judah, managers).—Mathews and Bulger, in "The Night of the Fourth," had the S. R. O. sign out continuously all of hurrah week. George Ade has written a very clever comedy, which would be even strong enough to make good without the injection of musical numbers. Mathews and Bulger received their ovation, and they are ably supported by Walter Jones, Tony Hart, Phil H. Riley, Norma Whaley and Josie De Witt. This week David Hirszen and George Waldron, in their new comedy, "The Courtship of Miles Standish," will be in the company. Next week, "The Old Kentucky Home."

OPERA HOUSE (M. Lehman, resident manager).—Last week's bill gave great satisfaction to large audiences. The people were: The Bunt & Ridd Co., in dancing, cake walking, juggling and contortion acts; Blanche King sang songs acceptably; Kansas City Little Theatre, the "The Sisters Hale," made their first appearance here in three years, and made an immense hit in their songs and dances; the Yocary Troupe had a splendid comedy acrobatic act; John W. World and Beatrice Hastings, in a comedy sketch, were entertaining; Doctor Schneider exposed magic in an original and entertaining manner; Geo. Evans, "The Boy on the Beach," won several encores, and in illuminated dances, closed the performance. This week, Hopkins' Trans-Oceanic Star Specialty Co., including: The seven Allisons, Will H. Fox, Burman and Misses, Bessie Munroe, A. O. Duncan, Bueman and Adelaide, the Hoopers, and Clayton, Jenkins and Jasper.

ADDITIONAL (Woodward & Burgess, managers).—The Woodward Stock Co. did their usual carnival business and gave a good production of "In Missouri." This week, "Niobe," in preparation, "The Great Ruby."

GILLES OPERA HOUSE (E. S. Brigham, manager).—Last week "A Bachelor's Romance," made the patrons hiss and cheer to their heart's content. This week, "The World."

STANDARD (Leo Reichenbach, manager).—Last week, Bon Ton Burlesque Co. continued and belated to happy audiences. This week, the High Riders; new week, the Rose Hill Co.

GRAND OPERA HOUSE (N. Appell, manager).—"My Friend from Mexico" began the week Oct. 2, to fair business. Creston Clarke and a capable company drew a good audience. F. O. Irwin, in "Miss Kidder," did a fair business. A vaudeville season opened 5 and continued. Each week until the close of the season J. K. Burke's vaudeville enterprises will present varied programmes. Prospects for the future with this feature are bright. HANLON'S "Le Voyage en Suisse" closed the week to fair business. The coming attractions are: "The Girl from Maxim's," 3; Harry Martell's "South Before the War," 10, "Prisoner of Zenda," 11, "A Hole in the Ground," 12, vaudeville 13, with the following people: John C. Rice and Sallie Cohen, Frank Jones, Lottie Gladstone, and the Morello troupe and others.

MEMPHIS.—The New Lyceum Theatre (Frank Gray, manager) remained dark Oct. 1-4, and nothing came Sept. 27-29. 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## World of Players.

The Supreme Court of Pennsylvania, on Oct. 8, affirmed the decision of the Court of Common Pleas of Philadelphia County in the case of Mrs. Ada P. Blakely against John Philip Sousa. Blakely, prior to November, 1896, when he died, owned and managed Sousa's Band. After his death Sousa continued the concerts under his personal management, and claimed the library, good will of the band and royalties from copyrights as his exclusive property. The Blakely estate related his claim, and filed a bill in equity to enforce its claim to the entire library, to one half of the royalties from copyrighted music composed by Sousa, without limitation of time, and one-half of the concert proceeds until Aug. 1, 1900. The court, while denying the claim of the Blakely estate to share in the proceeds of the concerts after May 1, 1907, declares all other points in its favor.

Archer Fretz wishes us to announce to Hazel Raymond that her mother is critically ill and not expected to live. Her father, No. 538 Marshall Street, Philadelphia.

Marguerita Sylva made her stellar debut, Oct. 8, at the Providence, R. I., Opera House in "Princess Chic."

Augustus Halbach and W. J. Constantine go with "Rupert of Hentzau."

M. L. Williams is engaged for "Spider and the Fly."

Franklin Ritchie and Gus Weinberg go with "Cairo West."

True S. James has joined the stock company at the Bowdoin Square Theatre, Boston.

Brady's "Sapho" company closes its season Oct. 13.

Harry Gwynette goes with the Halifax Stock Company.

Dot Karroll joined "A Night in Chinatown" last week.

O. B. Collins has been engaged for "Theodora."

Ione Chamberlain goes with the Truss Stock Company.

Eugenia Beserer has been engaged for Sara in "Giselle."

Flo Irwin closes her season Oct. 6 in Chester, Pa.

## WISCONSIN.

Milwaukee.—Prosperity continues its run at the local theatres. Evidently managers are looking with increased favor upon Milwaukee this season, as the attractions to date have been of a higher standard than formerly. At the Pabst Theatre Sunday, Sept. 30, the Wachner German Dramatic Co. opened its season with a performance of "Don Carlos." Considerable interest was manifested in this performance, as five of the new members were to make their first American appearance, Marguerite Paschke, Elise Remy, August Meyer-Eigen, Ludwig Lindloff and Ewald Bach, all of whom were accorded a royal greeting by a good sized audience Wednesday. "Georgette" was revived Oct. 2 for the first subscription performance. Sunday, 7, "Die Fäust Schubert" will be put on.

DAVIDSON THEATRE (Sherman Brown, manager).—Frank Daniels, in "The Amerer," was greeted by excellent attendance Sept. 30-Oct. 3. Mr. Daniels made a distinct hit. Helen Redmond, Norma Kopp and Kate Uart also received a good share of applause. "The House that Jack Built," 4-6, made an excellent impression. Thomas A. Wise, Alfred Klein, Annie Yeamans and Jennie Yeamans all scored heavily. Week of 7, "The Dairy Farm," followed week of 14 by Tim Murphy.

BIJOU OPERA HOUSE (John M. Handy, manager).—Robert B. Mantell has an excellent romantic drama this season, in "A Free Lance." The part of Sir Rudolph is especially suited to Mr. Mantell, and his many admirers who attended the performance followed him through the five acts with keen enjoyment. "Springing Life" comes week of 7, and "Across the Pacific" week of 14.

ACADEMY (Edwin Thanbouser, manager).—The opening of the other houses has not been noticeable to any great extent in the attendance at this popular theatre. "Nancy and Co." will be revived for week of 8. Monday's performance will mark the giving of souvenirs in honor of the Thanbouser Co.'s one thousandth consecutive performance at this house. The past week was given up to reproduction of "The Prodigal Daughter." Week of 15, "The New Dominion."

ALHAMBRA THEATRE.—For the first time in the history of this house melodrama has claimed the attention of Manager Miller's patrons. "The Suwanee River" was the attraction and the popularity of the offering was clearly demonstrated by the attendance throughout the week. "War and Vokes," in "The Floor," was the attraction for week commencing 7, with "Humpty Dumpty" to follow.

STAR THEATRE (F. R. Trotman, manager).—The Jolly Grass Widows opens 7, for week followed 13 by the Vagabonds Burlesquers. The past week the European Sensation Co. made good to the usual run of good houses. Allen and Allen, Powers and Hyde, Helen Russell, and Winnie Richards, P. H. Conwell, and Clark and Emmons made up the olio.

NOTES.—J. C. Wagner, who, about two weeks ago, leased the Trocadero Theatre, on Third Street, and began remodeling it for place for concert hall purposes, has decided not to open the house. Friends of John Slensky, a former theatrical manager of this city, will be pleased to know that Mr. Slensky is up and around again, after a severe illness. Tom Larkin, formerly of the team of Adams and Larkin, will shortly return to the stage in a new act on the wings. Mr. Larkin, since the death of his partner has been acting as athletic director for one of the local clubs. Mart W. Hanley was renewing acquaintances in this city the past week. He will return to New York after a week at St. Paul, Minn.

## MICHIGAN.

Detroit.—At the Detroit Opera House (C. J. Whitney, manager) this week, "Quo Vadis." Last week John E. Kellard and company presented, for the first time on any stage, a new play, entitled "The Ophelia Code." It met with instantaneous favor and the star and other members of the well selected company received curtain calls. The attendance was very good considering it being a new piece. Next week, Viola Allen.

LYCUM THEATRE (E. D. Stair, manager).—This week, "Shore Acres." Last week "The Royal Box" proved a good piece and played to splendid business. Next week, Al. H. Wilson, in "The Watch on the Rhine."

WHITTIER THEATRE (E. D. Stair, manager).—This week, "The Pacific." Last week "Tennessee's Partner" played to big houses. Next week, "Through the Breakers."

CAPITOL SQUARE THEATRE (Dr. Campbell, manager).—This week, "Macao's City Club Burlesquers." Last week the Vagabonds gave a splendid entertainment for the smokers, but the hot spell of weather had a tendency to diminish the attendance considerably.

NEW WONDERLAND THEATRE (James H. Moore, manager).—This week's big hit: Mr. and Mrs. Perkins Fisher, in their successful sketch, "The Half Way House." Frank Bush, the funny story teller, "The Automobile Girl," introducing Bertha Davis and a juvenile vocal trio, the Brothers Marzine. Kelly and Violette, singing and change act; Allan Shaw, "emperor of coins," and Doerge Sisters.

## VIRGINIA.

Norfolk.—At the Academy of Music (T. G. Leath, manager) there was no attraction for week commencing Sept. 27. Boston, Oct. 4, and New York, Oct. 10.

At the Norfolk Theatre, "A Stranger in Strange Land" 13, and "A Stranger in Strange Land" 13, and "A Stranger in Strange Land" 13.

BIJOU THEATRE (Abb Smith, manager).—People who open at this house week of 8: Olive Lewett, Maggie Ciale, Rose Eward, Harrison and Hart, Barnello and Prof. Clark's Dog Show. Held over: Klondyke Trio and Chas. M. West. Business has been very good.

AUDITORIUM THEATRE (J. M. Barton, manager).—New people for week of 8: Russell and Dunbar, St. Clair Sisters, Hill and Edmunds, and Haynes and Chatham. Retained: Wambold and Lancaster, Emma Harper, Ivy and Mack, La Varr Sisters, Mable Donnelly, Emma Harper, Minnie Patterson, Pauline Zahn and Alice Dillon. Business good.

ATLANTIC GARDEN (S. Wasserman, manager).—People to be seen here week of 8: The De Graus, Meta Decker, Myrtle and Jack Mack, Gerrie Carson, Bella Doyle, Marjorie King and Belle Coleman. Business good.

WALLACE KNOX booked for Oct. 8.

## DEATHS IN THE PROFESSION.

FRANK A. TANEHILL, Sr., a well known actor, died Oct. 6, at his home in this city, from Bright's disease. He was born in Pennsylvania in 1836, and his first appearance on the stage was made in 1857, at the Arch Street Theatre, Philadelphia. During his long service on the stage he had played in the support of many of the leading stars. He was for many seasons a prominent member of the stock company at the Old Bowery Theatre, where he won much popularity. In the melodrama, "Forty-nine," he portrayed the role of Old Forty-Nine, and the name of that character clung to him for many years. His last engagement was with Fanny Davenport's Co., and after her death he remained with the company of Melbourn McDowell until ill health forced him to leave the stage. He was then taken to the Post Graduate Hospital, this city, and later taken to a small flat. His wife (professionally known as Ella Clayton) and his son Frank survive him. He was a member of New York Lodge, No. 1, B. P. O. Elks, and the funeral services were conducted by that order Sunday afternoon, 7.

WM. J. MCCULLY, an actor, was shot and instantly killed Oct. 7, in a cafe at Huntington, W. Va., by a young man named Newman. The deceased, who was twenty-eight years of age, was a member of the Bartlett & May Co., playing "A Woman in the Case."

ROSE GALBRAITH (King) formerly of the King Sisters, well known on the variety stage, died Sept. 30 in this city. The remains were interred Oct. 3 in Calvary Cemetery.

JUNE DEAN (Mrs. E. O'Keefe) an actress, died Sept. 30, at Denver, Col.

"If you'd see the players well bestowed"

YOU'LL GIVE THEM...

EVANS' ALE OR STOUT

WITH THEIR LUNCH or DINNER Or that cozy After Theatre SUPPER.

ANY DEALER ANYWHERE WILL SUPPLY IT.

LIVING OR ANIMATED PICTURE MACHINES. Also Phonograph, Films and Records wanted. LIVING CLIPPER.

WANTED, Experienced Performers for Medicine Co.; a good place for a man who can do some lecturing, do straight in acts and fake organ for songs. Can place a good team. Performers who play organ write. Salary and full particulars per letter. Dr. G. Raymond, Amazonia, Mo., Lock Box No. 11.

PROFESSIONALS taught latest Vaudeville Songs; 75c. half hour specialties. Sketches, Cakewalks and Marches staged for company, clubs. MME. TAYLOR, Professional Teacher, 442 Amsterdam Ave., N. Y.

ENGAGEMENT DESIRED. LEADS, HEAVIES AND CHARACTERS, thoroughly competent and experienced. Good modern wardrobe. Specialties, "High Class Recitations." J. E. CARLSON, Sharon, Pa., care Gen. Delivery.

WANTED, FOR MED. SHOW, Young Man to Play Organ; one that can do Ballads or other specialties. Also want Single Novelty Acts. Thanks to those who answered previous ad.

DR. S. A. BLISS, Lewis, Vigo Co., Ind.

TWO TROMBONE PLAYERS WANTED; a Carpenter, also a Harness Maker. Must handle standard music. A. R. LEWIS, Morrison, Ill.

FURNISHED ROOMS, OPPOSITE PASTOR'S THEATRE. MRS. C. H. DUNCAN, 138 East 14th Street, N. Y.

WAGON CIRCUS OUTFIT FOR SALE, consisting in part of following property: Trained Ponies, Trained Horses, Trained Dogs. Eight Circus Wagons (can be used for railroad or wagon show), Baggage Horses, Harness, Wardrobe and other property generally used with wagon circus. Address LOUIE BOX NO. 538 Des Moines, Ia.

GAS RAILROAD, \$400 A BARGAIN—\$400 WITH BASKET AND NETTING, SHIPPED, CASE OF INSPECTION; CAPACITY, 2,800 CU. FT. Address THOMAS NAUGHTON, 852 Amsterdam Avenue, N. Y. City.

BALLOONISTS—FIVE COMPLETE OUTFITS, BALLOON, ROPES, PARACHUTE, ETC., AT \$50. IN FIRST CLASS SHAPE. Address LEO STEVENS, 250 Third Avenue, N. Y. City.

FOR SALE.—Moving Picture Outfit, including Combination Moving Picture and Stereopticon Machine, with Curtain, Burner, 15 Films, 2 Sets Colored Song and 50 Plain Lecture Slides, complete, for \$100; almost new. R. KOSE, Austin, Ill.

FILMS AND SLIDES—ILLUSTRATIONS FOR HOLY CITY, 14 slides; THE BLUE AND GRAY, 11 slides; THE NEW BORN KING, 14 slides, and the latest hit, GIVE US JUST ANOTHER LINCOLN, 14 slides. Beautifully Colored Slides for above songs, 60c. each. Films, Song, Clock and Serpentine Slides. Picture Machine supplies of all kinds and construction. Films and Slides bought, sold and exchanged. Largest Headquarters for Picture Machine Men, Elctric Dancers and Song Illustrators in Greater New York. Slamps for list. A. C. E. K. H. A. N. G. 150 E. 14th St., New York.

MUSIC ADAPTED AND COMPOSED FOR Plays. New Operetta hand. BOY BOYS, 1445 Bucknell St., Philadelphia, Pa.

FILMS FOR SALE CHEAP.—SPLENDID SUBJECTS, FINE CONDITION. J. LONG, Box 261, Norwich, N. Y.

WANTED, 1,000 Performers to send 25c for my Budget of Fun, which contains 3 up-to-date sketches and 12 of the funniest parodies ever written, including "Pilly," "Blue and Gray," "Can't Tell Way I Love You," etc. Every one a hit. E. J. HATCO, 200 Pine St., Buffalo, N. Y.

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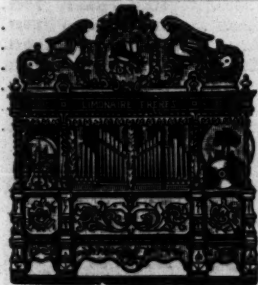
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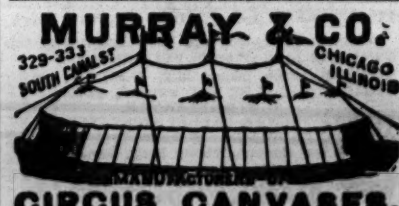
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